

MUSICAL FOUNTAIN

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSICAL GRADES.

Twenty-third Year. Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00.—Annually.

VOL. XLIV—NO. 21.

NEW YORK, WEDNESDAY, MAY 21, 1902.

WHOLE NO. 1156.



E. RUSSELL SANBORN

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON,
Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her." C. B. LAMPERTI.
Dresden, Sedanstrasse 17.

**INTERNATIONAL
MUSICAL AND EDUCATIONAL EXCHANGE.**
Special facilities for Summer instruction.
CHARLOTTE HARBICK, KATHERINE FISHERSOLL.
CARNEGIE HALL, New York.

HENRY T. FLECK,
Conductor Harlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

**LOUIS KOEMMENICH,
CONDUCTOR**
of Brooklyn Saengerbund, Brooklyn, New York,
and Junger Maennerchor, Philadelphia.
Studio: 478 Second Street, Brooklyn, N. Y.

**MAX KNITEL-TREUMANN,
BARITONE.**
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
424 West 23d Street, New York.

MR. C. WHITNEY COOMBS.
(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL.
Head of Vocal Department "The American
Institute of Applied Music," 212 West Fifty-
ninth Street, New York. Permanent Studio.
Also CONCERTS and RECITALS.

MISS MARY FIDELIA BURT,
SPECIAL SUMMER COURSE FOR TEACHERS.
Certificates Given.
Author and sole exponent of
NEW METHOD OF SIGHT SINGING FOR STAFF, EAR
TRAINING AND MUSICAL SYNOCRACY.
Musical Comprehension, Rhythmical Development
and Singing for Kindergarten.
All charts, maps, etc., copyrighted, 1899-1901, by
Mary Fidelity Burt. All rights reserved.
NEW YORK: BROOKLYN:
1202 Carnegie Hall, 48 Lefferts Place.
Wednesdays and Saturdays.
Send for descriptive pamphlet.

F. H. LOCKHART, Bass-Baritone.
Studios: 121 East Twenty-third Street, New
York. Voices quickly placed and developed. Spe-
cial work given for breath control. The Art of
Singing taught by method used in the old Italian
schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
Concerts, Recitals, Oratorio.
Summer Course, Special Rates.
810 Carnegie Hall, New York City.

HOWARD BROCKWAY,
COMPOSER-PIANIST.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church,
New York.
For terms for conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

MME. LOUISE FINKEL,
SCHOOL OF VOCAL MUSIC.
251 Fifth Avenue, New York.

MORRIS PIANO SCHOOL,
201 West 81st Street, New York.
LUCILLE SMITH MORRIS, concert pianist
and teacher of piano and theory, director. Pupil
of Wm. Sherwood and Mrs. A. M. Virgil; certified
teacher of the Virgil Clavier Method of Technic.
Private and daily class instruction.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East 61st Street, New York.

MR. FRANCIS STUART,
TEACHER OF SINGING.
Second season in New York. Ten years in San
Francisco. Pupil of Lamperti, the elder.
"Being in full possession of my method of sing-
ing, he has the ability to form great artists."
FRANCESCO LAMPERTI.
Voices tested. Tuesdays and Fridays, 2 to 3.
1202 Carnegie Hall. Home Studio: "The Monte-
video," 7th Avenue, near 54th Street.

MRS. MARY HISSEM DE MOSS,
SOPRANO.
106 West 90th Street,
New York City.

**NEW YORK SCHOOL OF
ACCOMPANYING**
Piano—Sight Reading a Specialty.
H. W. MEYN, Tenor. ROSETTA WEINER.
Carnegie Hall: Studio 301-2.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

GRACE G. GARDNER,
SOPRANO.
Concert, Oratorio, Musicals, Voice Building and
Style. Injured voices restored by the Behnke
Method. Studio: 36 West Twenty-fifth street.
Telephone 2174 Madison.

MRS. HENRY SMOCK BOICE,
VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., B'klyn, N. Y.
Pupils prepared for Church, Concert, Oratorio.
28 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

PAUL TIDDEN,
PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,
CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 51 West 35th Street, New York.

MME. EMMA WIZJAK,
Voice Culture and Art of Singing.
Italian Method.
No. 170 West 47th Street, New York.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.
Pupils prepared for Church, Concert and Oratorio.
Studio: 19 West Thirty-eighth Street, New York.

SAMUEL B. MOYLE,
BASSO CANTANTE.
Oratorio, Concert, Musicals, Voice Culture—
Italian Method. Tone Placing and Repetition a
Specialty. Studio: 136 Fifth Avenue, New York

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
304 West 72d Street, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian School.
Studio: 81 Fifth Ave., corner 16th St., New York.
Music School in this city June and July.

ELIZABETH WELLER,
ACCOMPANIST.
Address care Musical Courier Company, 1135
Broadway.

NATIONAL INSTITUTE OF MUSIC,
179 East 64th Street, New York.
Wm. M. SEMNACHER, Director.
"I regard Mr. Semnacher as the greatest teacher
of piano in this country."
Henry T. Fleck, Director of Music,
Normal College, New York City.

ENRICO DUZENSI,
OPERA TENOR.
Will accept pupils for Voice Culture; good voice
cultivated per contract; Italian method.
145 East 83d Street, near Lexington Ave.

ROBERT J. WINTERBOTTOM,
Organist at Great Organ,
Trinity Church, Broadway.
PIANO AND ORGAN RECITALS
AND INSTRUCTION.
434 Fifth Avenue, near 39th Street, New York.

ARTHUR CLAASSEN,
CONDUCTOR ARION SOCIETY.
341 Jefferson Avenue,
Brooklyn, N. Y.

MRS. L. P. MORRILL,
SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

J. WARREN ANDREWS,
CONCERT ORGANIST and TEACHER.
Send for list of Pupils holding positions.
Address: Church of the Divine Paternity,
76th St. and Eighth Ave., New York City.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.**
230 East 62d Street
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. LUISA CAPPIANI,
VOICE CULTURE, SKILL OF SINGING.
"The Gosford," 236 West 55th Street,
near Broadway, New York.

RICHARD T. PERCY,
Tel. 1351 Columbus. Room 1201,
Carnegie Hall.

MISS MARGARET GOETZ,
CONTRALTO (mezzo range).
Concerts, Song Recitals, Vocal Instruction.
Address: "The Artists' Exchange,"
8 East 23d St., New York. Phone 5541 18th St.

THE ARENS VOCAL STUDIO
(affiliated with the American School of Opera).
Coaching a specialty.
Normal courses for Voice Teachers.
261 West Fifty-fourth Street, New York.
Reception hour, 2 p. m., Wednesdays excepted.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 190th Street, New York.

FRANCIS FISCHER POWERS,
VOICE CULTURE AND THE
ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May
1; Kansas City, Mo., season, Pepper Building,
May 15 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

MRS. HADDEN-ALEXANDER,
PIANIST.
Carnegie Hall, New York.

CHARLES RUSSELL,
CELLIST.
Pupils and Concerts.
Studio: 153 East Fifty-first Street, New York.

**HENRY SCHRADIECK'S
VIOLIN SCHOOL.**
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
515 Washington Ave., Brooklyn, N. Y.

LEO LIEBERMAN,
TENOR.
Opera, Oratorio, Concert.
Wolfsohn Musical Bureau, of
35 West 133d Street, New York.

CHAS. KONEDSKI-DAVIS,
VIOLIN VIRTUOSO.
Pupils, Engagements.
115 West 80th St., New York.
Telephone, 2886 Riverside.

F. W. RIESBERG,
ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church,
Newark.
Secretary New York State M. T. A.
Residence Studio:
954 8th Ave., corner 56th Street, New York.

S. C. BENNETT.
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone-Bishop and
many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

MME. EMMA RODERICK,
Rapid Development and Complete Education of
the Voice. 118 West 44th Street, New York.

MRS. GRENVILLE SNELLING,
SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

H. W. GREENE,
VOCAL INSTRUCTION.
499 Fifth Avenue, New York.

CLAUDE MAITLAND GRIFFETH,
Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time
Keeping. Studio: 132-133 Carnegie Hall, City.

SERRANO VOCAL INSTITUTE,
323 East 14th Street, New York.
Conducted by EMILIA BENIC DE SERRANO
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Mrs. C. Mihr
Hardy and Joseph Maerz.

KATHERINE RUTH HEYMAN,
CONCERT PIANISTE,
145 East 23d Street, New York.

ADELAIDE C. OKELL,
PIANO INSTRUCTION.
Certificated pupil of Teresa Carreno.
Studio: 57 West Eighty-fourth Street, New York.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR.
Voice Developed—Style—Opera.
851-852 Carnegie Hall, City.

ALICE GARRIGUE MOTT;
VOCAL CULTURE.
172 West 79th Street, New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 151 East 62d Street, New York.

LENA DORIA DEVINE,
VOCAL INSTRUCTION.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

CARLO KOHRSEN,
PIANIST.
Concerts, Recitals, Pupils.
Residence-Studio: 450 Manhattan Ave., N. Y. City.

MISS EMMA HOWSON,
PRIMA DONNA.
Royal Italian and English Opera Company.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays, 96 Fifth Ave., New York.

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence:
34 Gramercy Park,
New York City.

ISIDORE LUCKSTONE,
VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER.

ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York.

SARAH KING PECK,
SOPRANO.
Concerts and Oratorio.
55 West Eighty-fifth St., New York.

MISS GENEVIEVE BISBEE,
Pianist.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City.

S. ARCHER GIBSON,
SOLO ORGANIST.
Organist-choirmaster of Brick Church and Beth
Temple, Fifth Avenue.
Address: The Iowa, 135 West 104th Street,
Telephone: 1108 Riverside. New York.

SIGNOR A. CARBONE,
Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE IN ALL BRANCHES.
Studio: 240 Fifth Ave., New York.

CONSERVATORY OF MUSIC.
Mrs. M. Price, Director, 2105 Seventh Ave.,
corner 125th St. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

MME. OGDEN CRANE.
VOCAL INSTRUCTION.
Studio: 1007 Carnegie Hall.
Summer School from June 15 to September 15.
Asbury Park, N. J., Post Office Building.
Mail address: Carnegie Hall.

STELLA PRINCE STOCKER,
COMPOSER-DIRECTOR.
Illustrated Lectures on Music.
Private instruction. Classes in music-study.
Residence-studio: 17 West 103d Street, New York.

MISS INGA HOEGSBRO,
PIANISTE and TEACHER.
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
Studio: 603-604 Carnegie Hall,
Tuesdays and Fridays from 1 to 6 p. m.

ADOLF GLOSE,
Pianist, Accompanist and Musical Director.
Piano Instruction.
Address: 347 West 23d Street, New York.

JOHN YOUNG,
TENOR.
Oratorio and Concert.
271 West 113th Street, New York.

WALTER L. BOGERT,
Musical Lectures, Song Recitals, Conducting.
Instruction in Harmony, Counterpoint and Song
Interpretation.
72 Lawrence St., Flushing, New York City.

MAX BENDHEIM, Vocal Instruction.
Studio: 32 West Fifty-sixth Street.
Combines the bel canto of the old Italian school
with the declamatory style of the modern German.
Particular attention paid to Breathing and Enun-
ciation. At Asbury Park, N. J., June 15 to Sep-
tember 15. Send for circular and terms.

Mr. & Mrs. WALTER H. ROBINSON,
TENOR and CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 405 Carnegie Hall, New York.

NEW YORK.

EVA B. DEMING

School of Sight Singing, Ear Training and Choral Music. European and original methods.
402-3 Carnegie Hall, New York.

MME. EUGENIE PAPPENHEIM,

The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Rutland,
260 West 57th Street, New York.

Miss FANNY M. SPENCER,

SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

VOCAL AND OPERATIC SCHOOL.

Director:
MME. MARIE CROSS-NEUHAUS.
Voice Building, Tradition and Diction.
Absolute authority on French Diction.
St. Marc Building, 434 Fifth Ave., New York.

A. J. GOODRICH,

Personal or Correspondence Lessons in Harmony, Counterpoint, Composition, Orchestration and Practical Musicianship.

Author of "Analytical Harmony," "Theory of Interpretation," "Complete Music Analysis," "Synthetic Counterpoint," "New Method of Memorizing."
"Carvel Court," 114th Street and St. Nicholas Avenue, New York.



WILLIAM A.

Wegener
TENOR.
Concert and Oratorio
Vocal Instruction.

800 Carnegie Hall
New York.

Mrs. W. E. BEARDSLEY,

INSTRUCTION—PIANO.
Studio: Pouch Gallery, Brooklyn, New York.

Miss ADELE MARGULIES,

PIANO INSTRUCTION.
Studios: Nos. 705-6 Carnegie Hall, New York.

Mr. BRUNO HUHN,

The Sherwood, 58 West 57th St., New York.
Piano Lessons and the Art of Accompanying.
To Vocalists—Repertoire, Style and Finish.

Dr. FRANKLIN LAWSON,

TENOR.
Tel.: 972 Riverside. 2611 Broadway, New York.

CARL G. SCHMIDT,

PIANIST—ORGANIST.
Illustrated piano lectures. Organ recitals.
Organist and Choirmaster.
St. Paul's Methodist Episcopal Church.
276 West 94th Street, or Steinway Hall.

S.G. PRATT

Principal West End Private School of Music.
176 West 86th Street, New York.
Accepts engagements for Chopin Analytical Recitals and the famous Concert-Lecture,
"THE SOUL OF A SONG."

Hildegard

HOFFMANN, Soprano.

Oratorio, Concerts, Festivals.
498 3d Street,
BROOKLYN, NEW YORK.

CLIFFORD ALEXANDER
WILEY,
BARITONE.

ORATORIO. SONG RECITALS, CONCERTS.
64 West 98th Street, New York.

Telephone: 1658 Riverside.

BOSTON.

CLARA E. MUNGER,

TEACHER OF SINGING.
22 Park Street, Boston.

MME. EDWARDS,

VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,

VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

Mrs. Charles R. Adams,

TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

JOHN JEWETT TURNER,

Baritone. Teacher of Singing.
372 Boylston St., Boston, Mass.

MRS. AAGOT LUNDE WRIGHT,

Vocal Instruction,
Trinity Court, Boston, Mass.

ARTHUR J. HUBBARD,

VOCAL TEACHER.
159 Tremont Street,
Boston, Mass.

MME. GERTRUDE FRANKLIN,

VOCAL INSTRUCTION.
149A Tremont Street, Boston.

MME. SARGENT GOODELLE,

TEACHER OF SINGING.
305 Huntington Chambers,
Huntington Avenue, Boston.

ARTHUR BERESFORD,

BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruction,
Coaching in Oratorio a specialty.
Huntington Chambers, Boston.



FAELTEN PIANOFORTE SCHOOL.

30 Huntington Ave., Boston, Mass.
MUSIC TEACHERS who have a complete knowledge of the FAELTEN SYSTEM achieve the best results and obtain the highest prices. SUMMER SESSION June, July and August, 1902. Write at once for full particulars. CARL FAELTEN, Director.

H. J. STEWART,

TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Studio: Steinert Hall, Boston, Mass.

CHARLES ALBION CLARK,

Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

Miss ADAH CAMPBELL HUSSEY,

Contralto.
Oratorio, Concert.
Address care Oliver Ditson Co., Boston, Mass.

Mr. FRANK MORSE

and Assisting Teachers.
Vocal Training for Soloists and Teachers.
30 and 32 Steinert Hall,
162 Boylston Street, Boston, Mass.

HOMER NORRIS,

Harmony, Counterpoint and Composition.
Pierce Building, Boston.

Mr. and Mrs. H. CARLETON SLACK,

Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicals.
Studio: 131 Tremont Street, Boston.

SCHOOL FOR PIANOFORTE

AND MUSICAL THEORY.
Mrs. CLARA A. KORN, Director.
600 Springdale Ave., East Orange, N. J.

J. LEWIS BROWNE,

CONCERT ORGANIST—PIANIST,
Atlanta, Ga.

PENNSYLVANIA.

LUIGI VON KUNITS,

VIOLINIST.
Concertmaster Pittsburgh Orchestra,
Pittsburg, Pa.

FREDERICK MAXSON,

813 North 17th Street, Philadelphia, Pa.
Specialty: Instruction in Organ Playing for Church and Concert.

KATHRYN C. MCGUCKIN,

CONTRALTO.
Wrightman Building,
1544 Chestnut Street, Philadelphia, Pa.

CALIFORNIA.

ROSCOE WARREN LUCY,

PIANIST.
Studio: Hotel Beresford,
San Francisco, Cal.

H. B. PASMORE,

Teacher of Singing.
Thursdays, 573 Fifteenth Street, Oakland.
Private Studio:
1424 Washington Street, San Francisco, Cal.

CALIFORNIA

Conservatory of Music,

OTTO BENDIX, DIRECTOR.
1416 CALIFORNIA STREET,
SAN FRANCISCO, CAL.

LILLIE MACHIN,

VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York.

JULIA C. ALLEN,

VIOLINIST. INSTRUCTION.
Carnegie Hall, New York.

CAROLINE MIHR HARDY,

Dramatic Soprano.
81a Keap St., Brooklyn, N. Y.

CARL HAUSER,

VIOLINIST—INSTRUCTION.

ENSEMBLE PLAYING

1364 Lexington Avenue, New York.

McCALL LANHAM

BARITONE.

OPEN FOR ENGAGEMENTS.
Opera, Concerts and Oratorio.
VOCAL INSTRUCTION.
Care AMERICAN INSTITUTE OF APPLIED MUSIC,
212 West 59th Street, New York.

HUGO KAUN,

HARMONY, COUNTERPOINT, FUGUE, FREE COMPOSITION AND ORCHESTRATION.

From June 1: BERLIN, W., Gleditsch Strasse, 49.
Now: MILWAUKEE, 628 Milwaukee Street.

CLAVIER

PIANO
SCHOOL

SIX WEEKS

SUMMER
SESSION.

A. K. Virgil, Director.



A. K. Virgil, Director.



Helen Madden Alexander, Teacher of Interpretation.

and School of Public Performance.

SPECIAL TERM FOR TEACHERS AND PLAYERS
IN THE VIRGIL CLAVIER METHOD.

July 9 to August 18, 1902.

Address CLAVIER HALL, 11 West 22d St., New York.

Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American

Masters, including

John E. Barkworth, Cecile Gasi, Ernest Hutcheson,
Otis B. Boone, W. Ed. Heimendahl, Pietro Minetti,
Edwin Farmer, J. C. Van Halsteyn, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION.

Write or call for Circulars and Particulars.

Special Summer Session.

Superb Free Advantages. 45 Lessons, \$45.00.

Mrs. A. M. VIRGIL,

Eleventh Season. 29 WEST 15th ST., NEW YORK CITY.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.



Compositions

By Edward Burlingame Hill.

- Five Songs. Op. 6.
No. 1. She Sat and Sang Away - 30c.
" 2. To Sleep, to Sleep - 30c.
" 3. Oh! Had I Thee But Sooner Seen - 30c.
" 4. The Surges Gushed and Sounded - 30c.
" 5. The Full Sea Rolls and Thunders - 30c.

- Four Sketches for Piano. Op. 7.
(After Stephen Crane) - each, 50c.

- Three Pastoral Sketches. Op. 8.
No. 1. Moonlight - 30c.
" 2. A Midsummer Lullaby - 40c.
" 3. From a Mountain Top - 40c.

BREITKOPF & HARTSEL,

11 East Sixteenth Street,

NEW YORK.



AMY MURRAY'S
"Evenings of
Scottish Song,"
With CHARLES EDMUND WALK
at the Piano.
29 West 20th Street,
NEW YORK.

GÉRARD-THIERS

VOCAL STUDIO,

829-830 Carnegie Hall, NEW YORK.

EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREROOMS:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.

STEINERTONE Upright and Grand Pianofortes.

THE STEINERTONE CO.

WAREROOMS: The Steinertone Building,

87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

Hobart M. Cable Co.

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

STEINWAY HALL,
CHICAGO, ILL.

Dr. HENRY G. HANCHETT,

Summer Music,
Piano and Normal Study.
POINT CHAUTAUQUE, N. Y.

Recitals, Analysis, Interpretation, Technique, Classes, Lessons.

Address at Studio: No. 136 FIFTH AVENUE, NEW YORK CITY.

Mesdemoiselles YERSIN,

Authors of the

PHONO RHYTHMIC FRENCH METHOD.

Winter address:
466 Lexington Avenue, NEW YORK.

Summer address:
Newport House, BAR HARBOR, ME.

HAVE YOU SEEN THE NEW SONG,

"BUBBLES."

Published by BERENICE THOMPSON,
128 Maryland Avenue S. W., Washington, D. C.
Singers, inclose stamp and program for sample copy.

W. R. HEDDEN, Mus. Bac.,
SOLO ORGANIST-RECITALS.

Choir training, boys or mixed voices. Song
coaching. Organ, piano and harmony lessons.
25 East 85th St., New York.



Chas. F. Albert,

Philadelphia's Old Reliable Violin House.

Manufacturer and Importer of

VIOLINS and STRINGS,

205 South Ninth St. 205

PHILADELPHIA, PA.

The Chas. F. Albert Patented Triple Covered Violin
G and Cello G and C Strings.



HOTEL CECIL, LONDON.

May 3, 1902.

THE London Musical Festival has justified its existence. It must be confessed that when the programs were first published one had one's doubts about the artistic success of the festival, for they bore a strong family resemblance to a rather uninteresting week at the Promenades. But it was so long since Herr Nikisch had been over here that we had practically forgotten him. It is true that he only conducted one concert, that of Wednesday evening; but the one performance more than made up for any deficiencies in the rest. The program was perfectly familiar, but perhaps that was just as well, for having heard Mr. Wood's readings of the overtures to "Die Meistersinger" and "Tannhäuser" and Tchaikowsky's Fifth Symphony we were all the more capable of appreciating those of Herr Nikisch. Without in any way depreciating Mr. Wood, who is a fine conductor and has done incalculable service to music in England, we may say that, compared with Nikisch, he is at present a child in these matters. Mr. Wood, however, was in the house himself, and he was far from being the least enthusiastic member of an audience which went clean off its head. It is to be concluded, therefore, that he regarded Nikisch not as a rival but as a brother conductor from whom it is possible to learn. Mr. Wood, indeed, has always shown a delightful willingness to learn, and it was noticed that after Lamoureux's concerts his readings of Beethoven improved immensely.

There are, indeed, many things which he might learn of Nikisch, even in his own favorite domain of Tchaikowsky. Mr. Wood's reading of the Fifth Symphony is clever, interesting and musicianly. That of Nikisch is inspired. In the first place the difference in the Queen's Hall orchestra itself was marked. Under Nikisch the strings played with a richness and breadth which they never displayed before, and it is obvious that the conductor and not the instrumentalists is responsible for this. Nikisch, too, displayed a remarkable grip of the score. He conducted by heart, not of course a very unusual feat, but one that implies a very thorough knowledge of the music unless it is attended by such a complete lack of success as marked Dr. Cowen's performance of the Pastoral Symphony last week in like circumstances. In Nikisch's hands, however, every little point in the scoring stood out like the day. The reading was romantic, but never over-emphasized. It breathed the very soul of Tchaikowsky, passionate, strenuous and often despairing. He worked up the climaxes in a manner that could not but excite amazement. The fire and vigor were perfect, but he never lost his self-control, and his readings were those of a man of emotional temperament with a perfectly balanced mind. The performances will probably never be forgotten by those who heard them. Like the Symphony, the overtures to "Die Meistersinger" and "Tannhäuser" were stupendous. He missed none of Wagner's gorgeous sense of color; the crisis came simply and naturally, but with marvelous effect, and lastly the orchestra worked as it can rarely have worked before. To say that he received an ovation is to describe but faintly the enthusiasm with which he was received. The hall simply rose at him, and he is reported to have remarked that he "never enjoyed himself so much in his life." Of the rest of the concert it is unnecessary to speak in detail. Miss Alice Nielsen sang the Valse Song from "Romeo and Juliet" with considerable charm, and Mark Hambourg's reading of Tchaikowsky's B flat minor Concerto was strenuous and brilliant.

And now, to return to the beginning of the festival. The concert which Mr. Wood conducted on Monday was not over and above interesting. Tchaikowsky's "Symphonie Pathétique" might really be allowed a good, long rest, and

so might the "1812" Overture. Ysaie played the Beethoven Violin Concerto very beautifully indeed, and his reading does not stale with repetition, though he certainly repeats it very often. The only novelty on the program was the first concert performance of a suite drawn from Percy Pitt's music to "Paolo and Francesca." A closer acquaintance with this music only serves to increase Mr. Pitt's fame as a first-rate musician. He has a remarkable technique, the best perhaps of any young English composer, except Elgar, and he has an abundance of good ideas. The suite is full of interesting stuff. The fine melodies are so well treated that there is not a dull bar from beginning to end, and on every page Mr. Pitt gives fresh proof of his remarkable skill. The music was, of course, primarily intended for the theatre, and it is better suited for the theatre than the concert room. The preludes and much of the incidental music are all composed into one movement, with the result that it errs by being overlong; in fact, it lasts exactly five and twenty minutes. In dealing with his subject, too, Mr. Pitt struck, very rightly, an exceedingly tragic note. When his music is played at the theatre the appropriateness of this is obvious, but for concert performance the music is almost too uniformly gloomy and one could hardly avoid wishing for a little contrast.

Of Ysaie's concert on Tuesday there is not much to be said. Ysaie is a very fine conductor of the romantic school, but his program was almost as familiar as that of Mr. Wood. He has played Beethoven's C minor here before, and his reading of it is undoubtedly fine. Though, however, I am far from being a stickler for conventionality, I confess to thinking that tempo rubato is too much in evidence in the slow movement. Its use is always of doubtful legitimacy in Beethoven, and though, of course, it is absurd to lay down a hard and fast rule and to say, "Thus far shalt thou go and no further," it seems to me that he tries to read more into the score than Beethoven ever intended; there is, in fact, in this case, rather too much ego in his cosmos. The most delightful feature of the concert was Hugo Becker's brilliant performance of Haydn's Violoncello Concerto in D.

On Thursday afternoon Weingartner conducted an exceedingly brilliant performance of Brahms' Second Symphony. Weingartner's readings have not, of course, the sensational brilliance which characterizes those of Nikisch. The two conductors are of different schools, but, though one may show a marked preference for the one or the other, it would be hard to say which is the greater of the two. Weingartner's readings of the symphony, of the third "Leonora" overture and of Smetana's symphonic poem, "Vltava," were broad, powerful and virile, and he raised his audience to almost as great a pitch of enthusiasm as did Nikisch. Hugo Becker wasted his talents on Dvorák's dry and uninspired Violoncello Concerto, and the vocalist at this concert was Mme. Clara Butt. Of the two remaining concerts, the first conducted by Weingartner, the second by Henry Wood and Saint-Saëns conjointly, it is impossible to deal with this week owing to the exigencies of the mail.

The week, taken as a whole, has been eventful, for simultaneously with the London Musical Festival at the Queen's Hall the Joachim Quartet has been giving the first instalment of its series of seven concerts at St. James' Hall. The first of the concerts took place on last Saturday afternoon, and the program was entirely Beethoven, consisting of the Quartet in F, op. 8, that in E flat, op. 74, and the great C sharp minor Quartet. The second program, that of Monday evening, contained only one Beethoven quartet, the B flat major, op. 130, the other two being those by Brahms in C minor, op. 130, and Haydn's in F, op. 77, No. 2. On Friday they played Schumann's A minor Quartet, op. 41; that by Beethoven in E flat, op. 127, and Mozart's in C major, Koechel, No. 465. It will be seen that romantic music does not play a great part in their scheme, and quite rightly. Joachim, Halir, Wirth and Hausmann excel in classics, and in Beethoven and Brahms there are facile princeps among string quartets. For breadth, perfection of phrasing and intellectuality their performances are unparalleled. They may not possess the fire of the Bohemians, but they have such a unanimity of purpose, the balance of the parts is so perfect, and they catch the very spirit of the composer with such remarkable skill that one does not miss the more brilliant qualities of the other quartet. The performances were all that one expected. Once or twice, it is true, Joachim's intonation was not absolutely perfect, but the lapses were very few and nearly always confined to the opening bars of a movement. The rest was played as finely as of old, and though none of the players are in the heyday of youth and can hardly, therefore, expect to retain to the full those powers which made their playing so famous in earlier days, their intellectual gifts are still unimpaired, and their playing has lost none of its charm of perfect musicianship.

John Densmore, late of the Bostonians Operatic Company, made an exceedingly successful first appearance at the Bechstein Hall on Monday evening. He made the best impression in Verdi's "Eri tu" and some of de Koven's songs, and his fine voice and dramatic power evidently pleased the audience immensely. In some lieder of Schubert he was hardly so successful. His voice proved rather heavy and inflexible for music of their character, and though his mezza voce was exceedingly good the songs did not appear to suit his style.

In the afternoon C. Hayden-Coffin gave a vocal recital at the Steinway Hall, while on Tuesday small concerts were given at the Bechstein Hall by Miss Christine d'Almaine, and at the Steinway Hall by Miss Hope Squire.

On Wednesday afternoon Arthur Hartmann, the brilliant young Hungarian violinist, whose first appearance was recorded last week, gave a recital at St. James' Hall. Except for Bach's Prelude and Fugue in G minor, for violin alone, his program was peculiarly dull. What, for instance, is the use of playing a Vieuxtemps Concerto, with piano accompaniment, when there are so many fine violin sonatas in existence? Vieuxtemps' concertos are hardly worth hearing even with an orchestra, and without it their dullness is only emphasized. Mr. Hartmann played finely enough, it is true. His tone was sweet and rich, and his technique is unexceptional. But we should like more opportunities of hearing him in classical music. He played the Bach Fugue with breadth and power, but a single short piece like this does not afford a sufficient test of a violinist's artistic powers.

On Thursday there were several small concerts, including Miss Lena Ashwell's "recitation-music recital" at the Bechstein Hall, at which Thomas Meux sang; the Henderson concert at St. James' Hall, and Miss Marjorie Lutyen's and S. Ammon-Hering's concert at the Kensington Town Hall. The only concert of any real interest, however, was that given by Miss Mabel Monteith at St. James' Hall. Miss Monteith is a remarkably clever young pianist, who has just burst upon London unawares. She has a brilliant technique, a beautiful touch, and she is obviously an artist to her finger tips. She is, in fact, a pianist with a great future, and it will be very surprising indeed if she does not take a place in the front rank of living players before very long. On Thursday she had the advantage of playing with an excellent orchestra conducted by Arthur Friedheim. She played two concertos by Beethoven in E flat and Rubinstein in G, and the Weber-Liszt Polonaise in E. By making this selection it will be seen that she was able to display both the technical and the artistic side of her powers, and to say that she emerged from the ordeal with flying colors is to accord her but faint praise. She fairly took her audience by storm. She has a remarkable technique, but she uses it as a means and not as an end. She has plenty of fire, but it is tempered by self-control, and she never lets her feelings get the better of her. She has power, but it never degenerates into brute force, and her tone in her loudest passages never becomes hard, while it never loses warmth however softly she plays. She played everything so well that it would be quite impossible to pick out any one movement as worthy of special commendation. She is giving five more recitals, and by the time that the last is reached she should have won for herself both name and fame in London. The orchestra, besides playing the accompaniments admirably, gave an exceedingly good account of itself in Liszt's brilliant symphonic poem, "Hungaria."

On Friday Arthur Walenn gave a concert at the Steinway Hall. Alma Stencel's second recital, which had been arranged for that afternoon, had unfortunately to be postponed, since the young pianist had had the bad luck to injure her hand.

ZARATHUSTRA.

MAY 10, 1902.

After the brilliant successes of Nikisch and Weingartner the Musical Festival of last week ended in something like a fizzle on Saturday. The conductors were Henry Wood and Camille Saint-Saëns, and it cannot be said that the French conductor covered himself with glory. He is, in fact, a dull and mechanical conductor. In such pieces as he played the impression that was left behind was that the orchestra was entirely responsible for what interest the readings possessed. His beat is angular and spiritless; he seems to have little power of infusing his own individuality into the performers, and, in short, his readings are only those which we have been accustomed to get from Mackenzie, Cowen, Cummings or any of our own conductors of the second class. Henry Wood stood out head and shoulders above him, especially in Tchaikowsky's Fourth Symphony, though his orchestra showed signs of wear and tear after its heavy week. Saturday's program was very much too long, and it was a pity to

place their most interesting piece, Elgar's fine "Cockaigne" overture, at the end. If the orchestra was loud at the beginning of the concert it was worn out by the close and could not, in the natural order of things, do justice to the brilliant scoring, which is the most characteristic feature of the overture. For the rest we could have spared the Saint-Saëns B minor Violin Concerto, brilliantly though Ysaye played the solo. We could also have spared an entr'acte from his opera "Phryné," a piece of music which the Blue Hungarians might play at garden parties with great success; at Queen's Hall it was out of place. The remainder of the program, which included Strauss' "Don Juan," Saint-Saëns' Overture to "Les Barbares" and a song from Mme. Ella Russell, might have been retained, and it would then have been reduced within reasonable limits.

Vladimir de Pachmann gave a concert at St. James' Hall on the same afternoon, and he was quite in his best form. He played nothing but Chopin, and he played it delightfully; he gesticulated with all his wonted vigor and he talked incessantly. I have heard critics taking exception to his idiosyncrasies, but when they can produce another pianist who can play Chopin as de Pachmann plays it it will be time to listen to them. What does it matter if he beams on his audience, nods to them, waves his hands in the air and talks? He has the true Chopin spirit, and he is led to do these things not by a desire to pose but by sheer enthusiasm. On Saturday he played as well as ever, in spite of the fact that he has been and still is ill. His program included the B flat minor Sonata, the F minor Fantaisie, three preludes, two studies, the Berceuse, the G minor Ballade, the G major Nocturne, three mazurkas and the Valse in A flat, op. 42. His beautiful touch, his perfect phrasing and his remarkable sympathy with Chopin still remain unequalled, and his readings retain all their old charm.

On Monday afternoon the ladies' schools had a field day, for Madame Chaminade gave a concert at St. James' Hall. To say that the hall was packed would be but faintly to describe the condition of affairs. It was possible to study all the latest modes in hats and spring blouses, but the mere man who wished to note the latest thing in frock coats would be doomed to disappointment. The concert was essentially a ladies' entertainment, and the music, with the exception of a few violin solos played by M. Wolff as if they were the most beautiful music in the world, which they were not, emanated entirely from the fertile brain of Madame Chaminade. Individually many of the songs seemed pretty enough, but

taken in a lump they gave one a bad attack of mental indigestion, and one was reminded of the duke in "Patience," who complained that, fond though he was of toffee, he found toffee for breakfast, for lunch, for tea and for dinner a monotonous diet. Her songs are all right in their proper place, which is the drawing room, but a concert made up of them and nothing else is too much, for variety is not their strong point.

In the evening two very clever French entertainers, Mlle. Miriam Manuel and M. Fernand Depas, gave a really excellent entertainment at the Salle Erard. They appear in a sketch which is probably slighter than any other sketch that has ever been written. That, however, is neither here nor there, for its only object is to introduce a number of smart topical songs on all the subjects of the moment. Ping-Pong and Pierpont Morgan, vaccination and Santos Dumont, all come under the lash, and the performers act and sing with such vivacity and versatility that the sketch goes with a swing from beginning to end.

In the evening Mr. Clinton gave a chamber concert at the small Queen's Hall.

On Tuesday afternoon a very clever pianist, Victor Benham, gave a piano recital at the Bechstein Hall. Mr. Benham has both technic and temperament, his fingers are as strong as iron, and he has the brains to know how to use them. His program, too, was well chosen. Beethoven's "Sonata Appassionata," Bach's Chromatic Fantasia and Fugue, Schumann's great Fantasia in C, to name but a portion of its contents, are always welcome, particularly when they are played so well as Mr. Benham played them. When he is at his best he is very good indeed. The Bach fugue, for instance, a Chopin Nocturne and the first and last movements of Schumann's Fantasia he played beautifully, showing himself to be a fine artist and a gifted pianist. Occasionally he appears to lose his self-control, and in the second movement of the fantasia he displayed almost unnecessary vigor. He modestly only included one composition of his own in his program, an exceedingly clever set of variations on an original theme, in which he treats his melody with remarkable skill and variety.

The Handel Society is a body whose intentions are so excellent that it is really a shame to criticize them. In fact they completely disarmed criticism by the very excellent program which they gave at the Queen's Hall on Tuesday. Our ordinary choral societies have no sense of

their responsibilities whatever. They confine themselves to the old familiar round of "The Messiah," "Elijah," "St. Paul" and "Redemption," and to all appearances they do not realize that the history of music contains a record of another choral work which is worth singing. The Handel Society, however, rushes in where angels fear to tread, and its program on Tuesday included Brahms' "Gesang der Parzen," Humperdinck's setting of "The Luck of Edenhall," and a charming little choral piece called "Ave Caesar," by H. F. Birch-Reynardson, a past master of the art of choral writing and orchestration, who writes much too little. Humperdinck's cantata was new to London and it won immediate favor. The melodies are so charming, the dramatic spirit of the words is so happily caught, and, above all, the orchestral writing is so subtle and effective that Humperdinck's talents are seen quite at their best in it, and it deserves to rank next to "Hänsel und Gretel" among his works. The performance was not masterly, but we can forgive much for the pleasure of hearing so original a program. Many of the members of the chorus have, we fear, seen their best days. They are enthusiastic, but enthusiasm does not necessarily preserve the voice, and the tone occasionally left much to be desired.

Miss Kathleen Carlers gave a concert at the Steinway Hall on the same evening.

Wednesday and Thursday produced many small concerts, but few of very much interest. Miss Susan Strong gave a vocal recital at the Bechstein Hall on Wednesday afternoon, at which she had the assistance of Gordon Cleather and F. Korbay. The program was interesting enough in itself, for it contained a number of almost unknown songs by Widor and Liszt. Miss Strong has, however, a dull style, and she displayed so little variety in her singing that the concert was in truth exceedingly monotonous.

Other concerts were given in the evening by Dennis Drew at the Bechstein Hall and by Miss Amelie Molitor at the Salle Erard, while on Thursday Gottfried Galston gave a piano recital at the Bechstein Hall and at St. James' Hall a Joachim Quartet concert clashed with the first night at the opera.

The opera season promises to be a more brilliant success than any of its predecessors, at any rate from a social point of view. This is, of course, a year of festivities. Everyone is in London. Everyone wishes to be seen at

SHERWOOD,
Greatest American Pianist.

MARIE SCHUMANN,
Violinist.

BRUNO STEINDEL,
The Noted Cellist.

CLARA MURRAY,
Harplist.

E. RUSSELL SANBORN,
Concert Organist.

CHARLES R. BAKER,

MANAGER OF

High Class and
Distinguished

MUSICAL ARTISTS,

Fine Arts Building,
CHICAGO.

ELECTA GIFFORD,
Soprano.

CARRIE BRIDWELL,
Contralto.

MABELLE CRAWFORD,
Contralto.

GLENN HALL,
Tenor.

WILLIAM A. HOWLAND,
Baritone.

MABEL GENEVA SHARP,
Soprano.

CHICAGO ADVERTISEMENTS.

William A. WILLETT, BARITONE.
Exclusive management Bureau of Fine Arts.
806 Fine Arts Building, Chicago.

MARY MANNING.
Dramatic Readings, Lecture Recitals, Miscellaneous Programs.
Studio 713
Fine Arts Building, Chicago. Management Charles R. Baker.

Frederick WARREN,
Baritone.
Chicago Auditorium Conservatory.

D. A. CLIPPINGER,
THE ART OF SINGING.
Conductor.
Author of "The Development of the Singing Voice."
410 Kimball Hall, Chicago, Ill.

Chicago Auditorium Conservatory.
FREDERIC GRANT GLEASON, Director. ROY ARTHUR HUNT, Manager.
Phones: Harrison 1910 and 1736. Unsurpassed Faculty Teaching.
ALL BRANCHES OF MUSIC.
Stage Training, Elocution, Languages and the Fine Arts. SEND FOR CATALOGUE.

NINETEENTH YEAR.
1899-1900.
Mrs. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

KARLETON HACKETT,
Teacher of Singing.
Kimball Hall, Chicago.

R. A. AUGUSTINE,
Teacher of Tone Production.
Studio 902 Steinway Hall, Chicago.

EARL R. DRAKE,
VIOLIN VIRTUOSO.
TEACHER.
Studio: 505 Handel Hall, Chicago.

THE SPIERING QUARTET,

722, 724, 726 Fine Arts Building, Michigan Boulevard, CHICAGO.

MARY WOOD CHASE, PIANO VIRTUOSA

Address all communications to
613 FINE ARTS BUILDING, CHICAGO.

FREDERIC JOHN MAGUIRE,
PIANIST.
Concerts, Wagner Recitals.
Piano instruction. Special courses in technic.
Send for circular. 300 Kimball Hall, Chicago.

M. ARONSON,
PIANIST. INSTRUCTION.
STUDIO: Auditorium Tower, Room 1406, CHICAGO.

MABELLE CRAWFORD,
Address CHARLES R. BAKER, Fine Arts Building. Contralto. Teaching at Residence 5246 Prairie Ave., Chicago

SHERWOOD 14th Season at CHAUTAUQUA.

(JULY 5, FOR SIX WEEKS.)
Pull Corps of Assistant Teachers. INTERPRETATION AND ANALYSIS CLASSES A SPECIALTY.
SHERWOOD MUSIC SCHOOL, 203 Michigan Ave., CHICAGO.
—Summer Instruction in All Branches.—
Sherwood Concerts and Lecture Recitals.
Address CHAS. R. BAKER, Fine Arts Bldg., CHICAGO.

ELIZABETH BLAMERE, SOPRANO.
Direction: BUREAU OF FINE ARTS; or 3242 GROVELAND AVENUE CHICAGO.

his or her best, and everyone is prepared to spend money like water. Whether or not this will have a deleterious effect upon the artistic success of the opera remains to be seen, for the management may very possibly argue that, as the house is sure to be crowded in any case, it does not matter much how the operas are staged. The audience was certainly remarkable enough on Thursday. The fact that the King and Queen had announced their intention of being present was alone sufficient to insure a crowded house, and all the notabilities in London were there looking their best. They found the house considerably altered. The comfortable, old fashioned fauteuils have disappeared and have given place to less luxurious but infinitely more convenient seats of the "tip-up" variety. The icy blast which used to blow from the stage into the auditorium has also disappeared, and catarrhs are likely to be much less

fashionable among operagoers than heretofore. The old gas chandelier, too, which served no useful purpose, but only vastly inconvenienced frequenters of the amphitheatre, has been taken away and its absence will be regretted by no one. For all these material improvements the syndicate and their popular and energetic secretary, Neil Forsyth, may be deservedly congratulated. Taking one consideration with another, the theatre has been vastly altered for the better, and we trust that we shall be able to say the same of the performances. Some of our old favorites are absent from the list. Ternina is not here, while Eames, too, is conspicuous by her absence. On the other hand we have Nordica, who was sorely missed last year. She made a triumphant return on Thursday and scored another of those great artistic successes that have so long been associated with her name. It would, indeed, be difficult to find another Nordica. She manages her pure and beautiful voice with a consummate art which your German prima donna does not understand. Her singing on Thursday was as refined as ever it has been. Her perfect phrasing and her delicate sense of light and shade retain all their charm, while her powers as an actress remain quite unimpaired. Her brilliant performance of the love duet in the third act was all the more wonderful since she did not have an inspiring Lohengrin in Herr Pennarini. Pennarini may be a great light in Germany, but he will not find much favor here unless he acts and sings a great deal better than on Thursday. His reading of the part of Lohengrin had no subtlety. He was an exceedingly human and rather ungainly youth, while his singing showed many of the worst points of the German school. His defects may possibly have been due to the fact that he was singing in a strange house, and he may improve later in the season. But we doubt it. Except for Herr van Rooy, who gave a splendidly vigorous performance of Telramund and sang his best, the rest of the cast was in no way remarkable. Herr Muhlmann was obviously out of voice, while Mme. Kirkby Lunn took Ortrud at such short notice that criticism would be gratuitous.

The chorus was the weakest spot in the performance.

The Covent Garden chorus has never been exactly famous, but on Thursday it was really at its worst. At one point in the second act it apparently adopted the old pitch against the new pitch of the orchestra, and it was only the energy of Herr Lohse, who was conducting, that saved it from disaster. Much money has been spent on new scenery, and judging by the mise-en-scène of "Lohengrin" with admirable results.

Readers of the *Standard* were much exercised in their minds yesterday morning at finding that their paper contained no account of what was a brilliant social function. The fact of the matter is that our esteemed contemporary has already taken fifteen months to consider the difficult problem of whom to appoint to the responsible position of its chief critic and has not yet made up its mind. The appointment will now probably be made in a hurry.

A few lines will be sufficient for the performance of "Romeo and Juliet," which took place last night. It was chiefly remarkable for the fine achievement of M. Saléza. He was obviously suffering from an exceedingly bad cold which appeared to hamper him considerably in the first two acts. He saved himself so well, however, that in the duel scene as in the love duet, when most tenors would have worn themselves out, he was quite at his best, and he sang in a manner that brought the house down. It was a fine performance, for it was a perfect triumph of mind over matter, and few tenors possess the art to accomplish it. Of Gounod's opera and the other singers it is unnecessary to speak at length. Miss Suzanne Adams sang finely as Juliet, Plançon was in his best form as the Friar, and so was Gillibert as Capulet. The smaller parts were filled more or less capably.

LONDON NOTES.

Mr. Paderewski will play at several concerts in Madrid, organized under the direction of the Government by the

ESTABLISHED 1887.

CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.

The Largest and Most Complete Institution of Musical Learning in America.

COLLEGE BUILDING, 202 MICHIGAN BLVD.,

The finest structure in existence devoted exclusively to a Musical College.

SCHOOL OF **MUSIC** ELOCUTION,
ACTING, ORATORY,
LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, DR. LOUIS FALK,
HANS VON SCHILLER, WILLIAM CASTLE,
BERNARD LISTEMANN, S. E. JACOBSON,
RUDOLPH GANZ, CHARLES GAUTHIER,
HERMAN DEVRIES, FELIX BOROWSKI,
HART CONWAY, Director School of Acting.

Catalogue Mailed Free.

Helen Buckley,
Jessica De Wolf,
SOPRANOS.
Sue Harrington Furbeck,
Ella Pierson Kirkham,
CONTRALTOS.
Arthur Dunham,
ORGANIST.
Leon Marx,
Jan Van Oordt,
VIOLINISTS.

BUREAU OF FINE ARTS

(SUCCESSORS TO THE HAMLIN CO.)

CHAS. BEACH, President

LOUIS EVANS, Secretary and Treasurer.

DIRECTORS OF

Concerts Lecturers, Musical Artists,

806 Fine Arts Building.

CHICAGO SYMPHONY ORCHESTRA.

ADOLPH ROSENBECKER, Conductor.

Now Booking for May Festivals.

Geo. Hamlin,
Holmes Cowper,
TENORS.
Charles W. Clark,
Wm. A. Willett,
BARITONES.
Gustaf Holmquist,
Albert Borroff,
BASSOS.
Van Oordt-Wagner,
QUARTETTE.

CHICAGO ADVERTISEMENTS.

HARRISON M. WILD
Studio 6,
241 Wabash Ave.,
CHICAGO.
CONCERT ORGANIST.
Piano and Organ Instruction.

JEANETTE R. HOLMES,
Contralto,
Oratorio and Concert.
613 Fine Arts Building, Chicago.
Concerts. Recitals.

LOUIS MAGNUS,
Young American Violinist.
657 Fine Arts Building, Chicago.

JOHANNA HESS-BURR,
TEACHER OF SINGING.
508 Fine Arts Building.

BERTHA SMITH-TITUS.
Talks on Hawaii, with Folksongs.
COACHING. ACCOMPANIMENTS.
Studio 716 Fine Arts Building, Chicago.

HOWARD WELLS,
Pianist,
Kimball Hall, Chicago.

JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO.

MARY PECK THOMSON,
SOPRANO,
626 Fine Arts Building, CHICAGO.

HENRY WILLIS NEWTON,
TENOR, TEACHER, CONDUCTOR.
794 Kimball Hall, Chicago.

CAROLYN LOUISE WILLARD,
PIANIST. Instruction.
Pupil of Ernst Jedliczka, Bloomfield-Zeiser.
Address: 4164 Lake Avenue, Chicago.

THE CHURCH PARSONS MUSIC METHOD.
Kindergarten and Graded Course. 610 FINE ARTS BUILDING, CHICAGO.

DUNSTAN COLLINS,

AGENCY FOR

High Class Artists and Concert Tours

Fine Arts Building, CHICAGO.

THEODORE SPIERING ORCHESTRA.

THEODORE SPIERING,
Conductor.

MRS. THEODORE WORCESTER,
PIANIST.
Address, 1402 Auditorium Tower, Chicago.

MRS. MARY HEALY MULLETTE,
DRAMATIC MEZZO-SOPRANO,
ORATORIO, CONCERT, RECITAL.
Address 638 Fine Arts Building, CHICAGO.

GRACE VAN VALKENBURGH, CONTRALTO.
Management DUNSTAN COLLINS, Fine Arts Building, CHICAGO

AMERICAN CONSERVATORY,
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.
Among the fifty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTADT, VICTOR GARWOOD, ALLEY SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, GLENN HALL, HOLMES COWPER, RAGNA LINNÉ, MABEL GOODWIN, LOUISE BLISH. Catalogue mailed free.
ORGAN—WILHELM MÜLLER-SCHULTE.
VIOLIN—JAN VAN OORDT.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
JOHN J. HATTSTADT, Director.

GENEVIEVE CLARK WILSON,
Soprano.
GRACE VAN VALKENBURGH,
Contralto.
GLENN HALL,
Tenor.
Booking for next season.
SYDNEY BIDEN,
Baritone.
FRANK CROXTON,
Basso.
BRUNO STEINDEL,
Cellist.
Booking for next season.

JEANETTE DURNO,
Pianist.
Madame MARGARETHA WUNDERLE,
Harpist.
CLARENCE DICKINSON,
Organist.
HERBERT BUTLER,
Flautist.
KATHERINE HOFMANN,
Regular Accompanist.

THE BRUNO STEINDEL COMPANY.
BRUNO STEINDEL, Cellist.
CLARA G. TRIMBLE, Soprano.
MARGARETHA WUNDERLE, Harpist.
Mrs. STEINDEL, Pianist.
THE SPIERING QUARTET.
THEODORE SPIERING, First Violin.
OTTO ROEHRBORN, Second Violin.
WILLIAM DIESTEL, Viola.
HERMAN DIESTEL, Violoncello.
GLENN HALL—HERBERT BUTLER RECITALS.
KATHERINE HOFMANN, Accompanist.
MABELLE CRAWFORD COMPANY.
MABELLE CRAWFORD, Contralto.
CHARLES SINDLINGER, Tenor.
FLORENCE CHAMBERLIN, Violinist.
EARL BLAIR, Pianist.

Sixty Musicians. Permanent Organization.
Regular Concerts at The Studebaker, CHICAGO.
Now booking for Concert Tours and May Festivals.

Royal Society of Madrid, during the coronation festivities between the 18th and 31st of this month, after which he will come to London to fulfill several private engagements.

Mr. Paderewski, with his agent, Mr. Adlington, arrived in London from his American tour on Wednesday afternoon.

Loudon G. Charlton, the New York musical manager, is here. He is suffering from a bad attack of Nordikitis, and does not want to recover.

Ralph Emerson Burnham, manager for the distinguished pianist Josef Hofmann, is here. He announces four recitals at the Queen's Hall, the first one to take place on May 26.

Harold Bauer gives a joint recital with Blanche Marchesi at the Queen's Hall on June 10. On June 12 he plays the solo part of Beethoven's "Emperor" Concerto at the Philharmonic Society's concert, and on June 17 he gives a recital at St. James' Hall.

On May 3 at St. George's Hall Miss May Parker acted very charmingly in a performance of "Sweet Lavender," given by the Forbes Robertson Amateur Dramatic Club.

ZARATHUSTRA.

Dr. Ion Jackson.

THIS favorite tenor has sung considerably West lately, and the appended press excerpts show with what success:

"IN 'ST. PAUL' WITH ST. LOUIS ORATORIO SOCIETY. It is with little hesitation that I give to Dr. Jackson the first place for tone value and for appreciative work alike. His tenor tones are of singular purity, his phrasing a delight for exquisite delicacy and understanding, while his conception of the dramatic demands of the "St. Paul" score is of the first order. These truths became apparent in his earliest recitative, "Men and Brethren," and were steadily manifest thereafter. The delicacy of his method was excellently in evidence in the recitative, "They Stone Him," and in "Lo, I See the Heavens," while in the opening of the second part, "And His Companions," he was admirably effective. Also was his voice distinguished for sweetness in the duet, "Now We Are Ambassadors."—St. Louis Republic.

Dr. Jackson sang the tenor parts exceedingly well.—St. Louis Post-Dispatch.

Dr. Jackson sang the first recitative to the great satisfaction of the audience. The Paul and Barnabas duet won much applause.—St. Louis Star.

SONG RECITAL IN COLUMBUS, OHIO.

Again Columbus people had the pleasure of hearing Dr. Jackson in a song recital. He was greeted with an appreciative audience, whose enthusiasm grew as the program continued. Dr. Jackson was in excellent voice, which in every number of the program was shown to good advantage. Too seldom, alas, are truly good tenors found, but in him are all the qualities of a superb tenor voice. His tones are rich, full and sympathetic, and whether in the sweet, sustained notes of Handel or Schubert, or in the brilliant climaxes of other compositions on his program, his voice was always under control. Taylor's "Onaway, Beloved!" received as great an ovation here as elsewhere, and like the beautiful song cycle, "Summertime," is sure to become a favorite.—Ohio State Journal.

The cause was aided by the recital given by Dr. Jackson; his ringing tenor shows no signs of wear or weakness, and his intelligent and sympathetic utterance—inclining rather to refinement than passion—completes the favorable impression. His "standbys" were best represented by "Where'er You Walk," by "Onaway, Awake!" and a beautiful little song cycle, "Summertime," in four movements, introduced in America by Dr. Jackson.—Columbus Dispatch.

BARRE (VT.) FESTIVAL.

Dr. Jackson as a tenor is unrivaled. His solo work in connection with the Pilgrims' Chorus, from "Tannhäuser," showed him to be just as claimed, "the most satisfactory American tenor," and Barre must indorse this sentiment. The solo, "Lend Me Your Aid," repaid any who attended last night's concert. Dr. Jackson enunciates every word distinctly and clearly, and in both the recitative and solo work showed wonderful dramatic power. He was compelled to respond to an encore.—Barre Times.

"IN THE CREATION," MERIDEN.

To Dr. Ion Jackson, tenor, praise should be given. His voice is a pure tenor of great range, and he uses it with the skill and fine discrimination of the true artist.—Meriden Record.

Annual Students' Concerts, New York College of Music.

THE annual concerts by the students of the New York College of Music will be given this afternoon (Wednesday) and to-morrow evening (Thursday) at the hall of the college, 128 and 130 East Fifty-eighth street. The director, Alexander Lambert, announces that the college will remain open throughout the summer.

Music in Brooklyn.

Carl Organ Recital at South Church.

WILLIAM C. CARL, organist and musical director of the First Presbyterian Church (Old First), Manhattan, and director of the Guilman Organ School, gave an organ recital last Wednesday evening at the South Congregational Church, corner Court and President streets, under the auspices of the Men's League of the church. Although one of the busiest musicians in the country, Mr. Carl finds time to devote to practicing, and hence when he plays his technic is as remarkable as his musicianship. While a magnificent instrument, the new organ at the South Congregational Church does not appear to be perfectly balanced. No one but a skillful performer like Mr. Carl could have controlled the crescendo pedal. The pianissimos made by Mr. Carl were beautiful beyond expression. The Congregationalists, like the Methodists and Baptists, permit applause in their churches, and the demonstrations accorded were unusually enthusiastic.

In the program the reader will find some of the gems heard at the Manhattan recitals during the season:

Allegro from the Sixth Organ Symphony.....Widor
Before the Altar (Wedding Music), new.....Lund
Allegro Appassionata (Sonata V.).....Guilmant
Spring Song.....Mendelssohn
Fugue in D major.....Bach
Le Vendredi-Saint (Good Friday).....de la Tombelle
The Darkness. The Earthquake. The Angelic Choir.
Allegro from the Tenth Organ Concerto.....Handel
(With cadenzas by Alexandre Guilmant.)
Gavotte (Sonata XII.).....Martini
Waldweben (Forest Music, from Siegfried).....Wagner
Etude for the Pedals Alone.....de Bricqueville
The King's Coronation March (new).....Duncan
(Composed in honor of the coronation of King Edward VII.)

The novelties, "Before the Altar," from Lund's "Wedding Music," and the march written by Edmondstone Duncan in honor of King Edward's coronation, have previously been reviewed in THE MUSICAL COURIER. The nuptial music by the Buffalo composer is charming, and organists will learn this when they play it themselves in place of the hackneyed compositions invariably heard at church weddings. The Duncan march is spontaneous. As the composer is an Englishman it seems but natural that he should have imbibed the coronation fervor. Your typical Briton loves a king even more than he does a lord.

Guilmant's cadenzas to Handel's Tenth Organ Concerto were extremely effective in the Allegro performed by Mr. Carl. The Allegro Appassionata from Guilmant's Fifth Sonata showed the great contrast between the old and newer forms of organ compositions. A veritable shudder passed through the audience while "The Darkness" and "The Earthquake" parts, from Tombelle's "Good Friday" Suite were being played, for who could forget the horrors on the islands of Martinique and St. Vincent. The soothing strains from "The Angelic Choir" put the audience in the mood for applauding after the realistic French music had been played.

Martini's pretty Gavotte was daintily performed. With the forest music from "Siegfried" and de Bricqueville's Etude, for pedals, Mr. Carl gave again those illustrations of skill and virtuosity which amaze his hearers. After the recital many of the prominent men and women of the church went upstairs to congratulate Mr. Carl.

MUNRO SOCIETY CONCERT.

A club that flourishes under the triple title of Munro Dramatic, Musical and Literary Society gave an entertainment last Thursday evening at the Germania Club house on Schermerhorn street. The program announced was a strange medley of dramatic, musical, vaudeville features. Homer N. Bartlett played one of his own works as a piano solo, a ballade. He, with Miss Aida M. Munro, performed Gottschalk's arrangement of "William Tell" as a piano duet. The Liden String Quartet played quartets by Haydn. The other numbers were contributed by Miss Lucile Davon, violinist; Miss Virginia da Silva,

soprano; Miss Phyllis L. McCormack, mezzo soprano; Miss Ida Johnson, contralto; George Sims, basso; George C. Sperling, mandolinist; Miss Lillian Metz and P. S. M. Munro in monologues. A one act comedy by Lida Rose McCabe, entitled "A Society Scandal," was enacted by Miss Rose Demby, Miss Kathryn Corriston, M. J. G. Briggs, Thomas J. Murray and Walter E. Eckert. As it was wholly a family affair (no tickets were sold) the concert or entertainment does not call for criticism.

ANNOUNCEMENTS.

A report of the concert by the pupils of Carl Venth at Wissner Hall, Saturday night, will be found on another page.

The concert which the Ladies' Chorus of the Arion Singing Society gave at the clubhouse last evening (Tuesday) will be reviewed next week.

Augusta Cottlow in Brooklyn and Springfield.

THIS gifted young pianist made a tremendous hit in Brooklyn, and also at the Massachusetts spring festival, as the following criticisms will serve to show:

"Furthermore, Mr. Damrosch was assisted by Miss Augusta Cottlow, one of the very best concert performers on the piano. The orchestra and Miss Cottlow played yesterday Grieg's Concerto in A minor in a manner that simply delighted the audience. Miss Cottlow, also played two piano solos, a charming Romance in F minor by Tchaikowsky, and Liszt's well-known Polonaise in E major. She caused the parts of the latter to cohere in an organic whole, a task that many concert pianists do not accomplish. It would seem that since her tour in the West Miss Cottlow returns with greater breadth of interpretation and a more facile and deft touch of the keys than when she went away. At times her playing was fairly electric. In response to applause after the Polonaise she played again.—Brooklyn Daily Eagle, February 16, 1902.

The second in the series of Saturday symphony concerts, under the auspices of the Brooklyn Institute, took place yesterday in the Academy of Music. The most brilliant episode of the afternoon was Miss Cottlow's performance of the Grieg Concerto. She gave this remarkable work the virile interpretation which it demands, played with unerring accuracy, and with a maturity and depth of feeling not less surprising, in view of her apparent youth, than the great volume of tone which she drew from the instrument. Miss Cottlow has before her the possibilities of Carreño, if, indeed, she is not already the equal of this great pianist.—Brooklyn Standard-Union, February 16, 1902.

The piano concerto is almost invariably one of the notable features of a festival, and this year was no exception. The piano is not commonly regarded as a popular instrument, and yet there can be no doubt that the piano concertos awaken more real and more general enthusiasm than anything except a remarkably brilliant piece of singing. Miss Augusta Cottlow, who was the pianist of the afternoon, evidently took a strong hold on the interest of the audience, and her playing of the Chopin E minor concerto was neat, crisp, refined and dainty. For an encore she played Liszt's "Waldesrauschen" with grace and fluency.—Springfield (Mass.) Republican, April 20, 1902.

The second number on the program was Chopin's E minor Concerto, played by Miss Augusta Cottlow. We have been waiting for this artist to come to us. Some of us have been fortunate enough to go to her, but the most of us have not, and we cannot be too grateful to the Oratorio Society for giving us the pleasure of hearing this artist. Miss Cottlow is a poet, and her playing of this concerto was something more than speech and more than interpretation, taken in its usual sense, at times, for it was creative, and that is the highest praise one can give interpretation. Not only poetry and dignity figure in this artist's work, but a decisiveness and strength truly remarkable, especially when one considers the stature of the girl. Not so powerful as some of her contemporaries, she has a touch and poetic fire in her playing which are unique. It is so true that in most cases where there is great physical power the soul power seems lessened; and if by gaining dynamic force Miss Cottlow were to lose that rarer gift of real music speech, she and her audiences would indeed be losers and not gainers.

Miss Cottlow's interpretation of this concerto was a most satisfying one. The allegro maestoso was played with absolute finish, and the dainty cadenza-like passages, the kind that Chopin alone has written, those sudden little strings of pearls or tiny waterfalls, or, best of all, just daintiest little capricious music thoughts, were dropped off with an abandon and sympathy of tone rarely heard from any pianist. The climax was finely worked up and the soloist was well accompanied. The second movement of the concerto—that exacting romance—exact in the sense that only a well balanced player can play it and not make it either too cold or too sentimental, was beautifully given by Miss Cottlow. Never in the least lackadaisical, yet never lacking in sympathy and rubato, Miss Cottlow made of this romance something which real music lovers who were fortunate enough to hear her will not easily forget; her harp-like touch in the passage of arpeggios in contrary motion is another satisfying memory.

The rondo of the concerto was played in the same masterly fashion, and Miss Cottlow was repeatedly recalled, and was kind enough to give an encore, playing Liszt's "Waldesrauschen" delightfully. This pianist's finger technic is very fine, and her rapid octave work was remarkably clear and strong. She is still very young, and one wonders what the future will bring to her. May it bring to us the opportunity of hearing her play again.—Springfield (Mass.) Union, April 20, 1902.

ST. LOUIS ADVERTISEMENTS.

MRS. STELLA KELLOGG HAINES,
VOCAL INSTRUCTION.
101, 102, 103 Vista Building, Cor. Grand and Franklin, ST. LOUIS, MO.

HOMER MOORE,

BARITONE.
The Odeon, St. Louis, Mo.

MUSICAL CLUBS.

"Elijah" was given by the Haverstraw, N. Y., Choral Society May 7.

The closing entertainment of the Music Club was given at Red Wing, Minn., on May 3.

The Twentieth Century Music Club, of Oswego, N. Y., gave their first program May 1.

Mrs. Jasper Augustine was patroness of the thirty-ninth meeting of the Uniontown, Pa., Musical Club April 29.

Miss Helena Stone, of Grand Rapids, Mich., played a number of her own compositions for the harp before the Amateur Club, of Chicago, recently.

At the last meeting of the Ladies' Musical Club, Sedalia, Mo., the program, which was composed from selections by American composers, was arranged by Miss Jessie Smith.

Prof. Gwilym Amos has accepted the directorship of the Lyric Glee Club, a newly organized society of male voices, at Wilkesbarre, Pa. The organization is composed of sixteen male singers.

The Gouverneur (N. Y.) Choral Society has been formed with the following officers: Conductor, James M. Marsh; president, J. V. Baker; vice-president, Lawrence Lewis; secretary and treasurer, Miss McGregor. They will join with the Potsdam Chorus in the fall festival.

The last concert of the Amateur Musical Club, Bloomington, Ill., for the season of 1901-2 was given May 1. There was an unusually large attendance and the program was much enjoyed, every number being encored. The Ladies' Chorus was conducted by Henry Willis Newton, of Chicago.

An organization known as "The Carlisle (Pa.) Y. M. C. A. Musical Club" has been organized with twelve charter members and the following officers: President, W. B. L. Drawbaugh; vice-president, Samuel Gloss; secretary, O. K. Weibley; treasurer, J. Roy Strock; pianist, Harry H. Greybill; conductor, J. R. Hemminger.

The Derthick Club, of Battle Creek, Mich., has four more meetings on its calendar this year. There will be a Donizetti evening in charge of Mrs. D. P. Smiley; an evening with Beethoven in charge of Miss Helen Forsythe; Miss May Wood has charge of an evening with Bellini, and Miss Louise Crispell will provide a Liszt evening.

At the annual meeting of the Tuesday Musical Club, East Orange, N. J., at the home of Mrs. George F. Hanford, the following officers were elected: President, Mrs. Franklin Field, Jr.; first vice-president, Mrs. L. C. Lapham; second vice-president, Mrs. Wayne Barnard Stowe; recording secretary, Miss Rita Jackson; corresponding secretary, Miss Madeline Saxton; treasurer, Mrs. H. N. Goodwin.

The Western Maine Musical Association held its annual meeting in Portland May 6 for the election of officers and the discussion of matters preliminary to the opening of the festival season. Officers were elected as follows: President, Edward A. Noyes; vice-president, H. Herbert Rice; clerk and business manager, S. C. Whitmore; treasurer, John M. Gould; executive committee, E. A. Noyes, F. E. Boothby, John M. Gould, S. C. Whitmore and Irving F. True.

At the annual meeting of the Tuesday Musicales, held at Canandaigua, N. Y., recently, Miss Marian Gheen was re-elected president. Mrs. Merritt Wilcox secretary, and Miss Myrna Hall treasurer. Miss Gertrude Durand was elected

first vice-president, and Miss H. Etta Smith second vice-president. The musicale is rehearsing for a concert to be given in the near future, at which the following selections will be sung: "The Spinning Chorus," from "The Flying Dutchman," by Wagner; "The Sleeping Beauty," by Lahee, and "Messenger of Peace," by Wagner.

The Woman's Morning Music Club, of Carthage, Mo., gave a program May 8, and adjourned for the summer, expecting to meet again in October. It was decided that the club will give a program at Chautauqua one afternoon. Mrs. Jay Butcher was made an active member, and Mrs. G. A. Rose and Mrs. E. E. Wood resigned active membership, to be placed on the associate list later. Unusual interest was taken in the program from German composers, Miss Wright presiding in the absence of the president, Mrs. W. K. Caffee.

Geneva, N. Y., Choral Society at their May festival will give two programs, on the afternoon and evening of Tuesday, May 20. The afternoon program is entirely miscellaneous, including chorus work by the society, solos and concerted work by artists. The first part of the evening program will be miscellaneous, opening with the chorus, with soprano solo, "The Inflammatus." Spohr's "Last Judgment" will conclude the program. The chorus of over 100 voices is under the direction of Prof. Richard Sutcliffe, of Syracuse. The soloists are Mme. M. Bauschard, Harry Thomas, of Rochester; Mr. and Mrs. Stewart B. Sabin.

The following officers were elected for the ensuing year for the Barre, Vt., Musical Association: President, C. H. Stone; vice-president, Dr. J. E. McSweeney; recording secretary, J. W. Hall; corresponding secretary, C. S. Andrews; treasurer, H. G. Woodruff; executive committee, all the above officers, the chairmen of the finance, printing and advertising, program, reception, hall and ticket committees, with Dr. O. G. Stickney, B. W. Hooker and F. B. Mudgett. The finance committee is composed of J. E. Smith, Miss Alice Smith, E. M. Tayntor, D. M. Miles and William Wishart; program committee, George Murray, George Inglis and Miss Ada Croft, with the conductor to be appointed later; reception committee, Mrs. B. W. Braley, Mrs. H. G. Woodruff, Mrs. F. B. Mudgett, Edward Mitchell and Earl E. Parker; hall committee, Fred Kinney and Frank H. Dyer; ticket committee, George N. Tilden, J. W. Hall and L. R. Hutchinson.

Mrs. BOICE-HUNSICKER.—Mrs. Boice-Hunsicker, formerly of Denver, Col., and recently on a visit there, sung an interesting program at a reception given by her sister-in-law, Mrs. Flora Smith Hunsicker, at Kassler Hall, Denver, Col., May 2. The sixteen songs comprising the program were unaccompanied.

After singing the songs unaccompanied the enthusiasm was so great that she very graciously repeated by request the "Mon Petit Cœur" and the "Irish Love Song." Responding to another request for a Wagner number Miss Dolce Grosamayer kindly consented to play the accompaniments, and Mrs. Hunsicker further demonstrated to the audience the possibilities of her superb voice by singing the aria from "The Marriage of Figaro," Mozart: "Dich Theure Halle," Wagner: sacred song, "The Lord Is My Light," Allitsen. In this her voice rose to great heights, and the audience realized more fully than before that this was the work of an artist.

W. A. WHITE GOES SOUTH.—W. A. White left last night for the South to hold the examinations in the Southern Conservatory of Music, Durham, N. C., where he gives a piano recital on Saturday night, the 24th. Mr. White has been a member of the board of examiners for the Southern Conservatory for the past three years. He will visit and play in several other Southern cities while away.

MUSICAL PEOPLE.

Columbus, Ohio, contemplates a music festival in the spring of 1903.

Pupils of W. H. Myers gave a recital at Woonsocket, R. I., recently.

The pupils of Miss Carrie Anderson recently gave a piano recital at Saginaw, Mich.

George Murphy gave a song recital recently before the Treble Clef Society, of Allegan, Mich.

Eighty pupils of Mrs. L. S. Roberts took part in a piano recital at Milwaukee, Wis., May 5.

A musical recital was given recently at Kalamazoo, Mich., by the pupils of Miss Carrie Mershon.

Edwin Hoek, assisted by Miss Lucy Welmers, soprano, gave his first pupils' recital May 12 at Grand Rapids, Mich.

Miss Schuster, pianist, and Mr. Pease, vocalist, gave a students' recital Monday evening in their studio at Grand Rapids, Mich.

The invitations issued by Miss Carolyn B. Whittlesey for a musical recently at Topeka, Kan., were responded to by a large company.

At Flint, Mich., a piano recital was given May 1 by Miss Eva M. Frise, pupil of Eliza Simpson Denham, assisted by Miss Mabel Jackson.

The pupils of Miss Mignon B. Green gave their annual piano recital in Portsmouth, N. H., early in the month, assisted by Miss Grace Sides, soprano.

Pupils of Miss Rosa Warren Hicks gave a musical May 10 at Miss Hicks' home, Trenton, N. J. Mrs. Carolyn Barber Biddle assisted in the program.

The "Daisy Chain" is to be sung in Erie, Pa., by Miss Henrietta Harrington, Miss Georgia French, J. C. Diehl and Dr. C. G. Woolsey, with Robert Gannon at the piano, May 27.

Pupils of S. Lewis Elmer—Miss Ada L. Scull, soprano, and Miss Marion B. Kline, violinist—gave the annual musicale May 8 in the parlors of Mrs. F. B. Minch, Philadelphia, Pa.

Miss Margaret House gave a recital May 8 for her junior class at the home of Mrs. B. F. Stickney, Grand Rapids, Mich., assisted by Mrs. Holden Joslin and Miss Myrtle Haynes.

A recital was given at Perkins Auditorium, Colorado Springs, Col., May 5, by the pupils of Miss Oma Fields, assisted by an octet of local artists. The octet was composed of Mrs. Garrison, Miss Roberts, Miss Crissy, Mrs. Hemenway, Mr. McIntyre, Mr. Clemence, Mr. Gambrell and Mr. Hemenway.

The first of a series of graduating recitals was given at the Woman's College, Frederick, Md., May 2, it being the graduating recital of Miss Mary Evans Christman, mezzo soprano, of Philadelphia, pupil of Maurice G. Beckwith, and Miss Maude May Forthman, of Waynesboro, pupil of Miss Sallie Conrad Fauntleroy.

A short oratorio, "Tobias," by Gounod, was given at the First Congregational Church, Minneapolis, Minn., on May 4. The soloists were Miss Ednah Hall, soprano; Miss Daisy Steele, contralto; J. L. Hjort, tenor; Geo. M. Sewall, bass; B. A. Rose, violin, and a chorus of twenty-five. Clarence A. Marshall organist and director.

A pupils' recital was given April 29 at Grand Rapids, Mich., by the Misses Prudence and Pauline Van Every at their residence, 37 North Jefferson street. The following pupils participated: Misses Lotta Nebel, Anna Upholt,

AUGUSTA COTTLOW.

Management: HENRY WOLFSOHN, 131 East 17th St., New York.

MRS.

Carl Alves

Vocal Instruction.

1146 PARK AVE., near 91st St., NEW YORK.

LOUIS V. SAAR

PIANO and COMPOSITION.

REPERTOIRE and SONG INTERPRETATION.

Send for Circulars.

126 East 83d Street,

NEW YORK CITY.

JULIAN

WALKER

BASSO.

WOLFSOHN MUSICAL BUREAU, 131 E. 17th St., New York.

HENRI G. SCOTT

BASSO.

ORATORIO CONCERT, RECITALS.

ADDRESS: 14 E. 42d Street, NEW YORK.

2117 N. 20th Street, PHILADELPHIA.

MISS

MONTEFIORE

VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Fac-simile Labels, Etc. Easy Terms. LYON & HEALY, 133 Adams Street, CHICAGO

Millie Hansen, Florence Heystek, Clare Tucker, Amy van Every, James Waddell and Master Henry Heystek.

A program was given by Mrs. S. S. Stearns' piano pupils on May 3 at Grand Rapids, Mich. Numbers from standard authors were given by the following pupils: Misses Alicent and Emily Holt, Lucile Wilmarth, Lulu Sehler, Birdie Bennett, Lillie Bennett, Millie Comstock, of Allendale, and Master Lewis McWhinney, of McCords. Miss Lillie Bennett was accompanist.

At Grand Rapids, Mich., William T. Harris gave the first of a series of students' recitals in April in his studio in the Gilbert. Those who participated were Mrs. Royal Smith, Miss Ruby Loughead, Miss Bernice Griffith, Miss Helen Barker, Miss Waalkus, Miss Grace Simmons, Miss Mae Richards, Dr. Braendle, Mr. Brummeller, Mr. Britton and Mr. Holmesberger. Mrs. E. W. E. Paterson accompanist.

The University of Idaho, at Moscow, Idaho, has given a number of interesting programs during the season. Some of those who have taken part are Isabelle Fennel, Sarah Ghormley, Hal Tilly, Daisy Booth, Glen Iverson, University of Idaho Orchestra. May Knepper, assisted by Stewart Fuller, baritone; Miss Rosa Forney, assisted by Miss Agatha Jean Sonna, soprano; Miss Arnetta Owens and Miss Ruth R. Libby, of Spokane, Wash. I. J. Cogswell is director of the department of music.

The pupils of Mrs. Harriet Johnson Holt gave a song recital May 5 at Hartford, Conn. The program included eighteen numbers. Miss Gertrude Lloyd was accompanist of the evening. The young ladies who participated were Miss May Hunciker, Miss Grace Wolcott, Miss Anna M. Barrows, Miss Ada D. Cooke, Miss Carol Brown, Miss Flora Stanley, Miss Florence Morgan, Miss Elizabeth Mansfield, Miss Mabel E. Hardin, Miss Alice M. Burt, Miss Maie Sage, Miss Louise Pratt. The Misses Harding, Cooke, Burt and Florence M. Sturtevant were heard in a quartet selection.

At the Music Hall of the Ontario Institution for the Blind at Brantford, Ont., a recital was given May 1 by Miss Maud Stabbach and Miss Maud Young. The young ladies were assisted by Miss Mary Macdonald, who made her debut as an organist, and by the vocal class, the beautiful part song singing of the latter being a striking feature of the program. The technical ability displayed by the pianists and the intelligent grasp of the compositions which they evidenced would set a good example for many students possessed of sight. Ernest A. Humphries, the musical director, was warmly congratulated on the results which have attended his labors in this field. The Institution for the Blind is each year adding to its standing among the schools where music is taught in the province.

New Haven has been selected as the place for next year's convention and May festival of the Connecticut Music Teachers' Association. The officers for the ensuing years are: President, S. Clarke Lord, of Hartford; secretary and treasurer, A. J. Wilkins, of Bridgeport; program committee, Thomas G. Shepard, of New Haven; F. A. Fowler, of New Haven, and George A. Kies, of Norwich; executive committee, Frank R. Langdale, Charles R. Fowler and Walter S. Garde, all of New Haven; vice-presidents, Fairfield County, D. E. Disbrow, of South Norwalk; Hartford County, Frank J. Benedict, of Hartford; Litchfield County, Dow W. Shailer, of Winsted; Middlesex County, E. G. Camp, of Middletown; New Haven County, George Chadwick Stock, of New Haven; New London County, H. L. Yerrington, of Norwich; Tolland and Windham counties, Dwight E. Abel, of Willimantic.

WANTED FOR NEXT SEASON—Artist piano teacher, gentleman preferred: leading conservatory not in New York, but in large city. Address "MUSICUS," care of THE MUSICAL COURIER, St. James Building, 1135 Broadway, New York.

ST. LOUIS.

St. Louis, Mo., May 2, 1902.

THE benefit concert for the Choral Symphony Society took place as announced, Friday evening, May 2. Nearly 2,000 people assembled, actuated probably by various motives, such as curiosity, interest in the society and the desire to hear the grand ensemble of vocal forces represented by the Apollo Club (male voices), Morning Choral Club (female voices) and the mixed chorus of the Choral Symphony Society, aggregating about 400 singers. It is needless to say that the chorus achieved a triumph. Never has finer chorus singing been heard in St. Louis, and it is but fair to acknowledge that the greater part of its success and excellence was due to the Apollo Club and Morning Choral Club. The construction of the program will hardly be approved by anyone actuated by a sense of good musical taste and an appreciation of the fitness of things. A Strauss waltz with an autoharp paralleled by the march and chorus from the second act of "Tannhauser," and followed soon by the Hallelujah Chorus from the "Messiah" produced a jar usually felt exclusively in countries subject to earthquakes. It was given a lumber-wagon-going-up-a-steep-hill-in-the-mud interpretation, intended possibly to give it dignity.

The singing by the Morning Choral Club, under the direction of E. R. Kroeger, was characterized by intelligent shading, accurate intonation and precision of attack, without much enthusiasm. The work of the Apollo Club was not so good technically, but was spirited and convincing. The arrangement of the sextet from "Lucia" for male chorus, by Paul Mori, of St. Louis, affords about as hard a task as any male chorus should venture to attempt. At its conclusion the audience refused to stop applauding until the club sang again, this time giving Bullard's "Stein Song." Although Mr. Robyn was in town, getting back to St. Louis very opportunely on the day set by the club for its rehearsal for this concert, his services were not requested, and one of the members of the club, H. N. Poepping, conducted in a very creditable manner.

The complete program was as follows:

Overture, from Oberon.....	Weber
Symphony Orchestra.	
Andante for Strings.....	Tschalkowsky
String Orchestra.	
Selections by The Morning Choral Club.	
E. R. Kroeger, director.	
Sweet Tones in Magic Might Are Blended.....	Julius Rontgen
The Moths (three parts).....	G. Palicot
Waltz, Geschichten aus dem Wiener Wald.....	Strauss
Symphony Orchestra.	
Chorus, Hail, Bright Abode (from Tannhauser).....	Wagner
Morning Choral Club, Apollo Club, Choral-Symphony Chorus.	
Suite de Orchestra, Carmen.....	Bizet
Symphony Orchestra.	
Selections by The Apollo Club.	
H. N. Poepping, director.	
Waltz, Gay Hearts.....	Macy
Evening Bells.....	Paul Mori
Arranged from Sextette from Lucia and dedicated to the Apollo Club.	
Oboe and Flute Duet, from William Tell.....	Rossini
Messrs. Wouters and Broeckart, with the Orchestra.	
Chorus, Hallelujah (from The Messiah).....	Händel
Morning Choral Club, Apollo Club, Choral-Symphony Chorus.	

At the beginning of the intermission and before any one could escape George D. Markham, vice-president of the Choral Symphony Society, introduced former Mayor Walbridge to plead the cause of the society. Mr. Walbridge said that although the society was not a church it was in debt, and had closed its season with the usual deficit as the one thing remaining to its credit excepting a varied aggregation of memories. He informed the audience that as the result of two weeks' canvassing 107 men had been found who were willing to risk subscribing to the extent of \$100 to the guarantee fund to continue the society next season, and that one more week would be taken in an effort to complete this list and secure the 200

subscribers demanded, and then the future of the society would be determined.

Mr. Walbridge did not announce that the present executive committee has contracted with the present conductor, Alfred Ernst, for three years to come at an unreasonable salary, considering the capability of the man and the work to be done. The new guarantors are laboring under the impression that they will set out with a clean sheet upon which to inscribe their wishes and plans, and that the whole policy of the society and its machinery are to be determined and selected by them. Mr. Ernst is a talented musician, but by no means the man needed in St. Louis at this time to make this organization live and to make it popular with the people. At present it is the pet of the few whose names appear regularly in its printed program books, and is doing little or nothing to popularize orchestral music. It is indeed a safe conjecture that during the last season it has convinced many well meaning and intelligent patrons that orchestral concerts are a bore and a nuisance to be avoided when possible. The fact that orchestral concerts are very unpopular in St. Louis was forcibly demonstrated when Victor Herbert and the Pittsburgh Orchestra gave two concerts here a few weeks ago, and the gross receipts for both concerts, so it is said, failed to amount to \$500. This condition of affairs is not complimentary to the Choral Symphony Society, which claims to have been working for twenty years in building up the orchestra and a liking for orchestral music in a city of half a million population, and one that is always ready to patronize anything where it has a reasonable expectation of getting its money's worth.

If the Choral Symphony Society is to go forward with its concerts next year it should get rid of its board of management of forty very gentlemanly and ladylike people, willing enough, but unfortunately utterly incompetent to direct the affairs of a musical organization, and substitute a board of directors (such as any well organized corporation would possess), and a business manager familiar with catering to the public by means of musical performances and able and willing to make such a study of musical matters in St. Louis as would enable him to adapt his performers and performances to wishes of the people to whom he is obliged to sell his tickets. The society right now needs subscribers for seats more than to the guarantee fund, and it needs a conductor and a manager.

OLEY SPEAKS.—Oley Speaks, the well-known basso, will give a recital of sixteen songs of his own composition in Columbus, Ohio, on May 27. The program will be completed by a rendition of "In a Persian Garden." Mr. Speaks will be assisted by Miss Ethel Crane, of New York, and Miss Alice Speaks, Miss Emma Ebeling and Jackson Gregg, of Columbus, Ohio.

In July Mr. Speaks will give a recital before the Teachers' National Convention, and in August he will be at Chautauqua for three weeks.

Two of his new songs, "The Elder Blossom," dedicated to Jessica de Wolf, and "The Lost Flower," a plaintive little slumber song, text by the well-known Southern poet, Frank Stanton, are being published by the John Church Company.

"The Elder Blossom" is written in a bright, happy vein, with a stirring climax at the end, and is sure to be one of the best songs Mr. Speaks has yet written.

MAX BENDHEIM.—Max Bendheim's summer school at Ashbury Park, N. J., is to be open on June 15, and not on July 1 as originally announced. So many requests for an early opening of the school were made that Mr. Bendheim changed his plans.

Mr. Bendheim is one of the best known and most conscientious vocal teachers in New York, and his new venture is sure to be successful.

Oratorio—Concerts—Festivals.
FREDERIC MARTIN
Basso-Cantante.

ADDRESS: PINKHAM BUREAU,
33 Union Square West, NEW YORK.
149A Tremont St., BOSTON, MASS.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

HERBERT WITHERSPOON
Opera, Oratorio, Concert, Recitals.

BASS

For Terms, Dates, &c., address

Residence Studio: The Hetherington, 571 Park Ave., New York.



JOSEPHINE S. JACOBY

CONTRALTO.

ADDRESS

104 West 58th St., NEW YORK.

OSCAR SAENGER,
Vocal Instruction,

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Madame de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Léon Rains, Bass; Joseph S. Baernstein, Bass; John I. Young, Tenor, and other prominent singers now before the public

STUDIO: 51 East 64th Street, NEW YORK.

J. FRED

WOLLE,

ORGANIST.

Address: THE WOLFSOHN MUSICAL INSTITUTE, 131 East 17th St., New York.



ERSKINE PORTER

EIGHT YEARS OF AGE

BOY SOPRANO

CHURCH AND CONCERT.

For Terms, &c., address

Mrs. DAVID PORTER,
73d St. and 2d Ave., Brooklyn, N. Y.



PARIS, MAY 1, 1902.

NE of the recent Conservatoire concerts was remarkable for a very good reading of Bach's Mass in B minor. The chorus—formed of students of the institution—was noteworthy for purity of tone, intonation and sureness of attack. Among the more prominent numbers of this great work, which merited attention for their artistic performance, may be cited the duet, "Christe Eleison," sung by Mmes. Lovano and Vicq; "Laudamus Te," Mlle. Vicq; and the "Qui Sedes" and the "Agnus Dei," Mme. Georges Marty. Several short cuts were made in the work, but these were effected with great care and discretion.

A critic, speaking of the skill manifested by M. Georges Marty, the conductor of the Conservatoire concerts during this, his first, season there, suggests that "The Passion According to St. Matthew," by J. S. Bach, be put into rehearsal. This work, which the critic in question (D'Harcourt) styles the summum of Bach's genius, has not, it appears, been performed in its entirety in Paris for two years, when it was given at the Church of St. Eustache. As the length of the work precludes it from being given at one single concert, it is suggested that it should be performed the Friday and Saturday of Holy Week, one half to be given each day.

It is understood that Mlle. Juliette Fontain will not compete for the Prix de Rome, on account of the complication that would ensue were a woman to obtain this prize, which necessitates a four years' sojourn in Rome at the Villa Medici, where hitherto only male students have been received.

In speaking of the advisability of abolishing this prize for musicians, Vincent d'Indy says in the *Revue Provinciale*: "This institution (Villa Medici) is only useful to French musicians in that it raises hopes in their breast, alas, but too seldom realized." Certainly this venerable institution has no other use. In fact, it is difficult to understand what practical benefit a composer can get from a stay in Rome any more than at Poitou or Nogent-le-Rotrou. It is different for a painter or a sculptor, who is influenced at Rome by the Italian Renaissance. But, it is contended, this same influence is pernicious as far as musicians are concerned. M. d'Indy says: "An obligatory sojourn in this country (Rome), so absolutely degenerate from an artistic point of view, is void of all practical utility. Would it not," he asks, "show more intelligence in that impersonality called the Government to send back

to their own province those young people with whose artistic education the country has been charged, and furnish them with sufficient means to protect them for some time from want? There let each propagate the ideas of art that he has received, gathering round him, by virtue of his official prestige, kindred natures, and so create in each town, in each village, circles which would serve to nourish and satisfy those thirsty for art, much more numerous in the provinces than is supposed, natures which, lacking instruction, cannot ripen and develop."

Vincent d'Indy is of opinion that each province is thus capable of becoming an artistic centre, and he strongly advises that sincere artists, capable of gathering and welding together diverse musical elements, should substitute a real brotherhood of art in place of the brass band organizations (orphéons), which have more or less a political and electoral *raison d'être*.

M. Francis Planté played at the last Conservatoire concert and achieved a very great success. One well-known critic considers him "the greatest living pianist; he reaches absolute perfection." His selections were Concerto in D major by J. S. Bach for piano, flute, violin and orchestra, and Mozart's Concerto for piano in D minor. For encores he played an étude by Chopin and Hungarian dances by Brahms.

Stojowski has returned to Paris after a tour in Russia and Austria. He gave a concert at the Salle Erard with a program of Brahms, Schumann, Chopin, César Franck and Stojowski.

Risler continues to attract large audiences. The second concert was devoted to the works of Beethoven. The one given in collaboration with the singer von Zur Mühlen, at which only Schumann was performed, met with such success that another concert is contemplated, when different selections from the same composer will be given.

Also another excellent piano recital given by the sterling player Charles Foerster, whose performance of a varied program proved not only the possession of a mechanism equal to all technical difficulties, but also great taste, rare vigor and fire, with a keen insight into the meaning of the composer. Foerster's performance of the Thirteenth Liszt Rhapsody was so remarkable that the public insisted on another number, when the second by Liszt was played, with the same vigor and brilliance.

At the Opéra: Monday, "Die Meistersinger"; Wednesday, "Roméo et Juliette"; Friday, "Faust"; Saturday, "Siegfried."

The reappearance of the charming Swedish singer, Sigrid Arnoldson, caused quite a stir at the Opéra Comique. This artist, who will be remembered in the States for her refined singing in "Philemon et Baucis," and more particularly as Cherubino in "Le Nozze di Figaro," reappeared as Mignon on the stage of her former triumphs. I never thought that the talent of Sigrid Arnoldson was quite estimated at its full value in New York, for the easily understood reason that the vast stage of the Metropolitan Opera House formed too large a frame for her delicate art. For the last five years she has been first light soprano at the Imperial Opera in St. Petersburg, where her performance of Tatiana in Tchaikovsky's opera, "Eugene Onegin," was so striking that the public of the Russian capital will accept no other singer in the role. Madame Arnoldson's voice and art have both broadened since last I heard her, and the fact that in a role like Mignon she should, by her delightful singing and poetic acting, have been able to stimulate public interest to

such a degree is the greatest proof of her very great and original talent. Before fulfilling her present engagement in Paris Madame Arnoldson sang with the greatest success several performances of Juliette in Gounod's opera, at Monte Carlo, with Jean de Reszké as Roméo.

Program for the week: Monday, "Manon"; Tuesday, "Carmen"; Wednesday, Friday and Saturday, "Péleas et Mélisande"; Thursday, "Mignon."

AMERICAN ARTISTS IN EUROPE.

Mlle. de Trévillé, the well-known opera singer, after a successful winter in Paris, where her delightful gifts were heard in concert and salon, is meeting with very great success in Bilbao, Spain, during a season of French opera. Her success in "Lakmé" was followed by equal recognition on the part of the Spanish public in all her other parts, "Mignon," "La Vie de Bohème," &c. Although originally engaged to sing the role of Philine in "Mignon," she was requested to sing Mignon instead, owing to the great effect made on her first appearance. This she did, studying the role in French and singing it in public within four days. Mlle. de Trévillé is engaged for six weeks of opera at Aix-les-Bains, and will sing Lakmé at the Opéra Comique, Paris, the end of May.

Clarence Eddy, the distinguished organist, is in Paris, where he will pass the summer. In October Mr. Eddy begins a concert tour in the principal cities of Great Britain, to last about six weeks, after which he expects to return to the States. It is to be hoped that the Parisian public will also have an opportunity of hearing this eminent performer, who was styled by August Haupt "undoubtedly the peer of any of the greatest organists."

The new opera, "Péleas et Mélisande," founded on the drama of Maurice Maeterlinck, music by Claude Debussy, was produced last night at the Opéra Comique. The lyric drama, which has been in rehearsal for a long time past, has given rise to much discussion. To begin with, the author of the drama, Maeterlinck, was so incensed at what he thought unjustifiable alterations in the libretto that through the press he withdrew from all responsibility of authorship. Carré, the director of the theatre, replied that he would wait until after the production of the work before replying to Maeterlinck's objections.

At present I cannot go into any detailed criticism of the music, reserving that for next week. Suffice it to say that the character of the work has divided the musical public into two great factions, one party considering the music as in the very vanguard of advanced thought, the other deeming it as meaningless. The opera is in five acts and twelve scenes. The music continues without the slightest interruption even during the changing of one scene to another, only finishing at the end of each act. It is said that the composer has imitated neither Wagner, Gounod nor Massenet, which certainly nowadays must count for a great deal.

DE VALMOUR.

Mrs. Webb-Gardner Scores a Triumph.

THIS brilliant lyric soprano added another success to her busy season when she appeared as soloist of the Georgetown orchestral concert in Washington on Friday, May 9.

Her first number, "With Verdure Clad," orchestral accompaniment, showed her sweetness of tone and broad style. Her second number was a group of songs, Schumann's "Widmung," "Slumber Song," by Ries, and "Filles de Cadix," Delibes. Here she showed her versatility of style, warmth and temperament and superb diction, the German and French being spoken without the slightest trace of foreign accent.

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS
in English, French, German, Italian and Russian.
For terms and dates address
ALICE E. JOSEPH, 7a Hanover St., London, W., England.



THE
Smith & Nixon

THE GRAND PIANO
IN UPRIGHT CASE.

Built on the principle of the
Parlor Grand, and its equal in
musical results. This
system of construction properly
presented, gets other upright
pianos out of competition.
Reasonable inducements
offered dealers.

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,
OPERA, CONCERT.

15^e Direct Communication with European Managers.
18 rue Bassano (Etoile), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,

1225 Madison Avenue, New York.

ROBERT

HOSEA

123 West 80th St.

Or Wolfsohn Musical Bureau,
181 East 17th St., New York.

Just Published by

G. SCHIRMER,
35 Union Square, NEW YORK.

INSTRUCTIVE EDITION OF STUDIES FOR THE PIANO.

Edited, with Directions for Practice, by

RAFAEL JOSEFFY

Containing

IGNAZ MOSCHELES, op. 78, No. 1. Etude Caractéristique.
CARL CZERNY, op. 99. Toccata.
FREDERIC CHOPIN, op. 10, No. 10. Etude in A flat major.
FREDERIC CHOPIN, op. 10, No. 5. Etude in G flat major.
FREDERIC CHOPIN, op. 98, No. 8. Etude in D flat major.
ADOLPH HENSELT, op. 2, No. 12. Etude in B flat minor.
PAUL DE SCHLÖZER, op. 1, No. 3. Etude in A flat major.
ROBERT SCHUMANN, op. 7. Toccata.

Price, Complete in One Volume, Net, \$2.50.

Send for Catalogue of SCHIRMER'S LIBRARY EDITION OF
MUSICAL CLASSICS.



727 EMMA SPRECKELS BUILDING,
SAN FRANCISCO, May 12, 1902.

OUR esteemed mayor, who was a well-known violinist and musical director before being elected to the highest office in the gift of the people of San Francisco, was recently given an ovation by the citizens of Vallejo, on the occasion of a visit to that pretty little city in company with a number of well-known citizens. The mayor went up to Vallejo to lecture on one of the prominent subjects of the day, and was conducted with his party on the specially chartered steamer General Frisbie. The party were met at the wharf by a brass band and escort of many hundred citizens, and before reaching Farragut Theatre, where the mayor was to speak, they were marched through the principal streets. At the theatre the mayor's popularity was undisputedly demonstrated in the demonstration of the large audience collected to receive him. It is said that so large a number of people were never assembled in Farragut Theatre. The mayor's address was most interesting, and was attended by a musical program by the following, all of whom were encored: Song, Miss Lou Harrington; vocal solo, Miss Gertrude Doyle; baritone solo, George Conly. Numbers were also given by an orchestra. The stage was beautifully decorated with flags and flowers, and Mayor Schmitz will not soon forget the warm reception accorded him. He is a very handsome man, of tall, commanding figure, and of an agreeable personality that wins him friends wherever he goes.

Under the auspices of Channing Auxiliary, in the parlors of the First Unitarian Church, on Tuesday evening, May 13, and on Saturday afternoon, the 17th inst., Mrs. M. E. Blanchard, the contralto, will give song recitals. Mrs. Blanchard has not been long from the East, where she made wonderful improvement over previous work, and her artistically presented programs have been enthusiastically received at every appearance since her return. She is a lied singer of more than ordinary ability.

Mrs. Frances Moeller, the vocal teacher, of Sacramento, who is besides the organist and director of Trinity Church choir and leader of the Ladies' Choral Society of that place, is soon to have a benefit concert on account of a severe and serious illness which has resulted in dangerous symptoms. Mrs. Moeller is very popular in the capital and is an officer of the Saturday Club, of that place.

Miss Grace Davis, one of our most popular sopranos, who has done much in the way of solo work in this city and holds two important choir positions here, is, ere the summer passes, to become a bride. This will not in any way interfere with her music, so the public will in no way be at a loss. Miss Davis has the best wishes of a very large circle of friends.

Master Maurice Robb, the seven year old pupil of Mrs. Oscar Mansfeldt, will in all likelihood give a concert in the near future, as his progress in the past year has assumed astonishing proportions, and he has already a repertory that would do credit to a far older student. The tiny musician looks a mere baby, and his hands are so small it is a matter of wonderment that he has accomplished so much with them. He plays Chopin waltzes in strict tempo and astonishing facility, besides a large number of

other things that will be heard at his concert. The young man played before Josef Hofmann when the latter was in 'Frisco and received enthusiastic commendation for what he had accomplished, as well as great encouragement for his future career. His friends await further developments with intense interest.

Apropos of Mayor Schmitz—and I had nearly forgotten to speak of it—he has composed a new march, which was played yesterday for the first time by the Golden Gate Park Band. The new composition has, in deference to American progress, been entitled "The Yankee Hustler," and though it is not generally known, for Mayor Schmitz is passing modest in regard to his own attainments, this is only one of many works from his pen, which, though unpublished, have been performed and well received by orchestras here and in other cities. The new march was written at the urgent importunity of scores of friends in this city.

Friends of Mr. and Mrs. Walter Campbell (Mrs. Mariner Campbell) are to enjoy a musical evening at the Campbell residence, 1820 Turk street, on Friday evening, and at the same time wish them bon voyage on the eve of their journeying to Europe. The friends are many, and Mr. and Mrs. Campbell will be greatly missed.

MRS. A. WEDMORE JONES.

W. A. White at the Clavier Piano School.

W. A. WHITE has been selected as head of the theory department for the special summer session of the Clavier Piano School. Mr. White has mapped out a course of twenty-one lecture lessons in harmony, adapted to the special needs of piano players and piano teachers, which will be one of the strong features of the session. In connection with this and a part of the regular course will be given eighteen lessons in his admirable system of ear training, which has proven to be one of the most popular and profitable departments in the regular year's work. Mr. White will also give a piano recital at the special session.

Subjoined are two letters:

BRIDGEWATER COLLEGE.

It has been my good pleasure and fortune to study ear training and counterpoint under W. A. White, of the Virgil Clavier Piano School. Mr. White is splendidly equipped with wholesome musical knowledge. He shows himself master of harmony and counterpoint. In his system of ear culture he unfolds some of the mysterious things in harmony and tone relations in a manner that everything appears as plain as sunshine. He has a keen, musical sense, and is zealous and delightful in his teaching.

(Signed) E. Y. HILDEBRAND, Director of Music.

Bridgewater Va.

W. A. White:

DEAR SIR—Having had the pleasure and privilege derived from attending to one of your classes in ear training at Mr. Virgil's Clavier Piano School, I take this opportunity of expressing my appreciation of it to you.

The work has been a revelation to me—because of your clear and logical way of presenting things, I have been enabled, without any other preparation, to give the lessons to classes of my own—finding in each of your lessons sufficient material for two lessons for the average pupil. To a busy teacher this saving of time is not a small item.

Teachers desirous of finding the kernel of truth in this department, with the advantage of studying an interesting way of presenting it, would do well to attend one of your classes.

Thanking you for your ever ready willingness to smooth out difficulties, I remain, Respectfully yours,

(Signed) C. A. HITCHCOCK.

849 West End avenue.

Annual Concert of S. G. Pratt's Pupils at the West End School of Music.

THE annual concert of the advanced pupils of the West End Private School of Piano Playing, of which S. G. Pratt is principal, occurred at Knabe Hall Monday evening, May 12, when the following program was given:

- Overture, Tannhäuser.....Wagner
(Two pianos—eight hands.)
- Misses Eggleston and Andrews, Mrs. Southwick and Master Thibault.
- Prelude in E minor.....Mendelssohn
- Fugue in G major.....Bach
- Concertstück.....Von Weber
- Miss Nellie E. Andrews.
- Orchestral part on second piano, Mr. Pratt.
- Vocal selection, Sunshine Song.....Grieg
- Miss Louise Thomas.
- Berceuse.....Chopin
- Concerto in C minor, No. 3 (first movement).....Beethoven
- Mrs. E. B. Southwick.
- Orchestral part on second piano, Mr. Pratt.
- Italian Symphony (Saltarello).....Mendelssohn
- (Two pianos—eight hands.)
- Misses Eggleston and Andrews, Mrs. Southwick and Master Thibault.
- Impromptu in B flat.....Schubert
- Second Concerto (last two parts).....Saint-Saëns
- Miss Lulu Eggleston
- (Holder of F. C. Havemeyer Free Scholarship.)
- Orchestral part on second piano, Mrs. S. G. Pratt.
- Vocal selection, Si Florindo è fedele.....Scarlatti
- Miss Louise Thomas.
- Etude, op. 25, No. 11.....Chopin
- Nocturne, op. 37, No. 2.....Chopin
- Concerto in E flat.....Liszt
- Master Ernest L. Thibault.
- (Wm. Childs, Jr., Free Scholarship.)
- Orchestral part on second piano, Mrs. Pratt.
- Award of diplomas to the Misses Andrews and Eggleston and Master Thibault.

The program was ideal, embracing gems from all the great masters' works excepting Schumann. It is an evidence of the high standard Mr. Pratt maintains. It is a pleasure and a source of pride to record that, with scarcely an exception, the pupils performed their respective tasks in a most artistic manner, reflecting great credit upon their teacher, and arousing a degree of enthusiasm in the audience rarely shown on occasions of this kind.

Miss Nellie E. Andrews' progress was evinced in the ease with which her numbers were rendered, the repose and self-restraint shown in the Bach Fugue resulting in a crisp execution as delightful as was the brilliant abandon which characterized the difficult Concertstück. Mrs. E. B. Southwick, although evidently laboring under embarrassment, played the difficult passages of the Berceuse smoothly, and showed an excellent conception of the tenderness and poetic fancy of the composer, while she executed the Beethoven number with artistic finish and breadth of feeling.

Little Miss Eggleston, of Brooklyn, excelled all her previous efforts, and fairly carried the audience by storm with her fiery performance of Saint-Saëns' Concerto. She appeared to revel in the technical difficulties of the piece, and raced through it at a rapid pace that dazzled her hearers. Her conception and execution of the difficult Schubert Impromptu were also thoroughly artistic; clear, forceful, at times delicate and expressive; every passage was distinct and pearly.

It remained for Ernest L. Thibault to cap the climax with a performance which, from the first note of the Chopin Etude to the closing of the enormous Liszt Concerto, was masterful. He was evidently on "his mettle," and displayed a finish and technical facility as well as power and variety of expression which bespeak exceptional talent and promise great things for the future. His career will be followed with increasing interest by a circle of friends continually extending its limits among the music loving public.

The pleasure and edification of the large audience were augmented by the two ensemble numbers, to the first of which Mr. Pratt improvised orchestral effects on the organ.

Miss Mary Louise Thomas, with a rich, contralto voice, contributed much to the evening's enjoyment with her vocal selections. Mr. Pratt is to be congratulated upon this successful exhibition of his pedagogical work, and the rapid progress of his pupils proves that the generosity of William Childs, Jr., and F. C. Havemeyer, Jr., in presenting his school with free scholarships is fully warranted.

MR. FROHMAN TO EUROPE.—Daniel Frohman, who has control of Kubelik in this country for next season's tour, leaves for Europe to-day. There is no truth in the reports that he is interested in bringing here other musical celebrities.

RAFAEL **JOSEFFY.**

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

Three Browning Songs, op. 44—
The Years at the Spring.....George Hamlin, Denver, Col.
The Years at the Spring.....Miss Emma B. Noyes, Lowell, Mass.
The Years at the Spring.....Mme. Isidora Martinez, Boston, Mass.
Ah, Love But a Day.....Mme. Isidora Martinez, Boston, Mass.
I Send My Heart Up to Thee.....Mme. Isidora Martinez, Boston, Mass.
Sweetheart, Sigh No More. Song.....Miss Blanche H. Fox, Boston
Just for This. Song.....Signorina Leveroni, Boston, Mass.
Thy Beauty. Song.....Miss Emma B. Noyes, Lowell, Mass.
Wouldn't That Be Queer? Song.....Association Hall, Brooklyn, N. Y.
Song of Love. Song.....Mme. Isidora Martinez, New Haven, Conn.
Canzonetta. Song.....Mme. Isidora Martinez, New Haven, Conn.
The Summer Wind. Song.....Mme. Isidora Martinez, New Haven, Conn.
My Sweetheart and I. Song.....Mme. Isidora Martinez, Brook-
line, Mass.; New Haven, Conn.
Forgotten. Song.....Mme. Isidora Martinez, New Haven, Conn.
Ariette. Song.....Mme. Isidora Martinez, New Haven, Conn.
O Mistress Mine. Song.....Mme. Isidora Martinez, New Haven, Conn.
The Rose of Avontown (women's voices).....Buffalo, N. Y.
Flower Songs (women's voices).....New England Society, Brooklyn, N. Y.
Ballade in D flat, op. 6. Piano.....Mrs. Beach, New Haven, Conn.
Menuet Italien, op. 28, No. 2. Miss Harriette M. Brower, Erie,
Pa.

Arthur Foote.

Redouin Song (men's voices).....May Festival, Kansas City, Mo.
Love Me if I Live. Song.....Miss Grace G. Decker, Boston, Mass.
Love Me if I Live. Song.....Leo Lieberman, Brooklyn, N. Y.
Up to Her Chamber Window. Song.....Leo Lieberman, Brooklyn, N. Y.
Tema Con Variazioni. String quartet.....Chicago Orchestra, Chicago
Quartet in C, op. 23. String quartet.....Tuesday Musical Club, Denver

E. W. Hanscom.

The Homeland. Song.....Alex. Musgrove, St. Paul, Minn.
Pilgrims of the Night. Song.....Miss Drew, Allston, Mass.

Reinhold L. Herman.

Credo. Song.....Miss Florence Levi, New York city
Credo. Song.....Mrs. George W. Parkhurst, ———
Gypsy Serenade. Song.....Mrs. George W. Parkhurst, ———
Gypsy Serenade. Song.....Charles W. Clark, Chicago, Ill.
Thy Beaming Eyes. Song.....Mrs. John J. Bishop, Springfield, Mass.
Thy Beaming Eyes. Song.....Gregory Hast, London, England
Thy Beaming Eyes. Song.....Miss Lena Kofler, Brooklyn, N. Y.
Dance of the Gnomes (men's voices).....Orpheus Club, Newark, N. J.
From Twelve Etudes for Piano, }
op. 39.....Prof. Hermann Klum, Chicago.
Romance.....
Hungarian.....
Hungarian.....Miss Alden, Dunkirk, N. Y.
Six Idylls after Goethe, op. 28. Piano.....Geo. Schneider, Cincinnati, O.
Les Orientales, op. 37. Piano.....George Schneider, Cincinnati, Ohio
From Woodland Sketches, op. 51. Piano—
To a Wild Rose.....Clarence A. Jones, Boston, Mass.
To a Wild Rose.....Miss Marion Ditman, Englewood, N. J.
In Autumn.....Miss Helen Quaintance, Englewood, N. J.
Will-o'-the-Wisp.....Miss Helen Quaintance, Englewood, N. J.
In Autumn.....Clarence A. Jones, Boston, Mass.
In Autumn.....Miss May S. McCollom, Paterson, N. J.
From an Indian Lodge.....Mrs. Ada Lancaster, Worcester, Mass.
From an Indian Lodge.....Clarence A. Jones, Boston, Mass.
To a Water Lily.....Miss May S. McCollom, Paterson, N. J.

Edna Rosalind Park.

The Nightingale and the Rose. Song.....Chas. Haydn, Brooklyn, N. Y.
The Nightingale and the Rose. Song.....Charles Haydn, New York
The Nightingale and the Rose. Song.....Charles Haydn, Babylon, L. I.
Thou Art So Like a Flower. Song.....Chas. Haydn, Brooklyn, N. Y.
Thou Art So Like a Flower. Song.....Charles Haydn, New York
Thou Art So Like a Flower. Song.....Charles Haydn, Babylon, N. Y.
Love. Song.....Charles Haydn, Babylon, N. Y.
Tarry With Me. Song.....Charles Haydn, Roseville, N. J.
Tarry With Me. Song.....Arthur G. Hughes, New York
Sunset. Song.....Arthur G. Hughes, New York
Immortality. Song.....Arthur G. Hughes, New York

A. Rotoll.

Our King. Sacred song.....Alex. Musgrove, St. Paul, Minn.
Our King. Sacred song.....Concord Choral Association, Concord, Mass.
Evermore. Sacred song.....Alex. Musgrove, St. Paul, Minn.
Evermore. Sacred song.....Mrs. Grace Williams, Boston, Mass.
O Rest of Rests. Sacred song.....Mrs. Grace Williams, Boston, Mass.

C. P. Scott

Only a Ribbon. Song.....Mrs. Helen Allen Hunt, So. Hingham, Mass.
Only a Ribbon. Song.....Mrs. Helen Allen Hunt, Webster, Mass.
Only a Ribbon. Song.....F. M. Marston, Wellfleet, Mass.
Only a Ribbon. Song.....W. V. Dixey, Wellington, Mass.
Thine. Sacred song.....First Unitarian Church, Chelsea, Mass.
Thine. Sacred song.....E. A. Osgood, Dorchester, Mass.
Thine. Sacred song.....C. S. Hill, Cambridge, Mass.
Rest in Thee. Duet.....B. Y. M. C. A., Boston, Mass.
Rest in Thee. Duet.....Ind. Unitarian Church, Brookline, Mass.

W. C. E. Seeboeck.

From Seven Elizabethan Songs—
Love's Request.....Miss Mary Florence Stevens, Chicago, Ill.
Cherry Ripe.....Mrs. Oscar Remmer, Kenilworth, Ill.
Cherry Ripe.....Miss Jeannette Allen, Jefferson, Ia.
Springtime and Love.....Miss Jeannette Allen, Jefferson, Ia.
To Phyllis.....Miss Jeannette Allen, Jefferson, Ia.

The Passionate Shepherd to His Love.....Miss Jeannette Allen, Jefferson, Ia.
Nocturne, op. 118, No. 1.....Mr. Seeboeck, Jefferson, Ia.
Mazurka, op. 118, No. 3.....Mr. Seeboeck, Jefferson, Ia.
Sarabande, op. 118, No. 6.....Mr. Seeboeck, Jefferson, Ia.
Mazurka, op. 118, No. 1.....Mr. Seeboeck, Jefferson, Ia.
Minuet de la Cour, op. 61.....Mr. Seeboeck, Jefferson, Ia.

H. J. Stewart.

Were I the Rose. Song.....Mme. Isidora Martinez, Boston
The Sun Has Kissed Your Eyes. Song.....Mme. Isidora Martinez, Boston.

Caroline Mihr Hardy.

MRS. CAROLINE MIHR HARDY, who sang on two hours' notice at the closing concert by the Brooklyn Institute last Thursday evening, was very cordially received by a crowded house. In their reports the Brooklyn papers referred in appreciative words to Mrs. Hardy's voice and singing:

A large audience that gathered in Association Hall last evening to hear one of the last institute concerts had expected to hear Mrs. Dorothy Harvey, the soprano, in Mme. Lisa Lehmann's "In a Persian Garden," but it was announced from the platform that only a few hours before it had been learned that Mrs. Harvey was unable to appear. In her place Mrs. Caroline Mihr Hardy had consented to sing. It was fortunate for both the management and the audience that Mrs. Hardy's services were obtainable, for she grew continually in favor. It should be said that Mrs. Hardy had but two hours' notice for her preparation, and that, too, after she had been traveling all day. It was, therefore, through her consent that the concert went off triumphantly before an audience conspicuous for the large number of music lovers, all of the singers vying with each other in good-natured rivalry, the members of the quartet joining the audience in applauding each soloist in turn for certain remarkably good work that was followed by an encore. * * * Mrs. Hardy took one of the songs, "Parting," by Rogers, that had been scheduled for Mrs. Harvey, and sang it admirably, as well as three other songs selected by herself—"A Violet," by Helen Hunt; "A Little Song," by Bungert, and "Die Vorsichtige," by Hans Hermann. * * * Next Mrs. Hardy sang "Each Morn a Thousand Roses Brings, You Say," and the singer yielded to a demand for an encore. Both the resonance of her lower notes and purity in the upper register were notable.—Eagle.

Mrs. Dorothy Harvey, who was announced to sing at this concert, did not appear, her place being taken at short notice by Mrs. Hardy, who, though seemingly somewhat anxious about the result of her efforts, sang with entire credit to herself and the satisfaction of her hearers. Her solos were Rogers' "At Parting," Helen Hunt's "A Little Violet," Bungert's "A Little Song," and Hans Hermann's "Die Vorsichtige." Of these "A Violet" was given with more than ordinary charm of voice and expression.—Times.

Mrs. Caroline Hardy, soprano, of Plymouth Church, was called upon at a late hour to substitute for Mrs. Dorothy Harvey, who had been scheduled to appear. Mrs. Hardy did some excellent solo work in a group of four numbers, including Rogers' "At Parting," "Violets" and two German lieder. At times her singing in the ensemble parts of the cycle was not as certain as if she had had rehearsal with the other singers, but, withal, she sang admirably, some of her crescendos being exquisite.—Citizen.

Mrs. Dorothy Harvey, who had been engaged for soprano solo and quartet, disappointed the management at the last moment, but fortunately Mrs. Mihr Hardy, an excellent Brooklyn soprano, consented to substitute, so that the program, save for a change in the group of songs in the first part of the program, was carried out as planned.—Standard-Union.

Mme. Clara Poole-King.

THIS successful vocal teacher—through whose fine method so many magnificent voices in England and Italy, as well as in Germany, have been brought out, and whose owners are now filling important professional contracts—has decided upon opening a summer term, and has leased a cottage on the Jersey shore at North Long Branch.

Among Mrs. Poole-King's prominent pupils may be mentioned the Baroness von Roggenbucke, of Berlin, Germany, who studied with her in that country and then followed her to New York especially to continue a course of vocal daily lessons under Mrs. Poole-King's personal tuition. The baroness has now returned to Germany to fill a very successful engagement in opera.

Miss Eloise Bishop, a contralto, has just left to fill a fourteen weeks' operatic engagement in the West, and again another very beautiful voice is that of Miss Grace Fox, of Syracuse, who expects to make her debut next season, and whose artistic career her friends feel will be a most brilliant one.

Madame Poole-King is fortunate in having a number of pupils preparing themselves for professional careers, also magnificent voices, numbering among them the names of some of the best known New York families.

Mrs. Rollie Borden Low.

MRS. ROLLIE BORDEN LOW, the soprano, has filled a number of good engagements in Connecticut. Appended are extracts from reports from the New Haven daily papers:

The honor guest and the singer who gave most of the charming program was Mrs. Borden Low, of New York. She is by birth a Southern woman, and possesses that nameless charm of manner which invariably distinguishes a native-born Southerner. * * *

Her manner adds much to her work, it being remarkably free from affectation. She gave her long and strenuous program almost entirely from notes. In quality her voice is a rich, warm mezzo-soprano, although its range gives it a claim to be called soprano. There is a fresh, vibrant strain in her voice which is particularly pleasing, and the applause which greeted every number contained no perfunctory note, but sprang deep from the warm appreciation of the large number of listeners, most of whom were musicians or thoroughly competent to enjoy music at its best.—New Haven Evening Leader, May 6, 1902.

(The above paragraphs are from a long report of the musicale given at the home of Mrs. Charles Worthington Vishno, of York street, New Haven.)

Mrs. Low, a Southern woman, educated in France and Germany, gave evidence of thorough training. Her voice is beautiful and she sang with much grace and interpreted her songs so perfectly that she captivated every hearer at once.—New Haven Evening Register, May 6, 1902.

The song recital on Monday by Mrs. Borden Low at the residence of Mrs. Charles Worthington Vishno, on York street, was one of the most enjoyable of the season both from the social and musical points of view. * * *

The program given was of a wide scope and gave Mrs. Low an opportunity to portray every phase of her art.—New Haven Sunday Register, May 11, 1902.

Mrs. Low sang "Elizabeth's Prayer" in the opera "Tannhäuser." She gave then several lighter selections in magnificent voice, accompanied by Mrs. Ridgeway Robertson.—Extract from report in New Haven Register of May 8, on the Kelly music lecture, given at Library Hall, Bunford.

Madame Crane's Musicales.

LACK of space last week prevented further review of the last musicale by Mme. Ogden Crane's pupils in Carnegie Lyceum. The work of these students was so superior, however, as to call for more detail now.

Miss Grace Zerbe has a contralto voice of good quality, which shows careful training. Miss Marie Louise Newman's selections were dainty and sweet, and given in like manner. "Good-by, Sweet Day," by Vannah, was feelingly sung by Miss Madie Costello, a contralto. The quartet, consisting of Miss Emily A. Bennett, Miss Madie Costello, W. Washburne and William Georgi, was an important factor of the program. Miss Cornelia Vander Vier Heuberger is a young singer with a good voice, and is acquiring a careful and correct method of tone production. Miss Alice Humeston sang "A Woodland Madrigal" in a charming manner. Mrs. Blanche Trevey Blauth made a lasting impression with "A Merry Andrew," by Borton.

Frank Hunt sang "King Charles" in a finished and artistic manner. A voice of such power and quality should gain its owner an enviable position. Miss Meete Munro has gained much in method and her voice is of such rare lyric quality as to deserve special mention. She sang the soprano obligato in the "Home, Sweet Home," double quartet, and her solo number was "Chanson Provencale," by Dell' Acqua. "The Dying Rose" was presented in expressive manner by Mr. Ernest, who has a rich baritone voice. Miss Mae Esther Woodward sang beautifully an aria from "Ernani," her trills and cadenzas being especially sweet and liquid, while Mrs. Clara Brewer was very satisfying in the "Ave Maria," by Luzzi.

As a reader Mrs. Florence Robertson James ranks high. She is possessed of fine dramatic ability, and delivered "Jamie" in a manner which moved her audience deeply.

In the duet "La Gioconda" the voices of Miss May Malone and Miss Frieda Wiegold were shown to good advantage. Miss Malone has a remarkable range. Mrs. C. G. Roth's singing of "When the Heart Is Young," by Dudley Buck, elicited warm and gratifying applause. Mrs. Alice Richards Taft delighted with Bemberg's difficult "Song Fairy." Her high E above high C was clear and true as a bell. The laurel wreath without doubt was given Miss Sadie Pound for her masterful interpretation of "Elsa's Traum," from "Lohengrin." She is a dramatic soprano of great possibility and an artist.

William Washburne has a resonant tenor voice, and sings with ease, power and sentiment. Madame Crane's male pupils are a great credit to her instructions. Georgetti's singing of "Dear Heart," by Mattei, could not be surpassed; it was one of the features of the evening.

Miss Frieda Wiegold, the little girl with the big dramatic voice, demonstrated the improvement in breath control and method a year's hard work can accomplish. Her singing was good last year, but now it is cultured. She sang "A Memory," by Park, and "Looks and Eyes," by Roeckel. Miss Edith Shafer sang "Mignon," by d'Hardelot, with good style and fine method.

After hearing Mme. Ogden Crane sing Testi's "Good-by" one could no longer wonder at the excellence of her pupils' work. The freshness and vitality of her remarkable voice never seem to be injured by her arduous labors as a teacher.

William Fisher,

EXCLUSIVE MANAGER OF

Sara Anderson, AND Joseph Baernstein,

SOPRANO.

BASSO.

"The Monterey,"
351 W. 114th St., New York.

ARTHUR VAN EWEYK

AMERICAN BARITONE.

(Leipsic Gewandhaus, Berlin Philharmonic, Singakademie, Bremen Philharmonic, Etc.)

IN AMERICA: Address BERLIN, W.
October, November and December 1902. Pallas Strasse 16,

MRS. KORN WRITES OF MRS. SUTRO.

May 10, 1902.

Editor of The Musical Courier:

ONE of the beautiful scenes that occurred in the second act of the opera "Ganymede," referred to in your columns recently, was an image of "Saint Cecilia," which was impersonated by Mrs. Theodore Sutro, who has proved herself a patron saint to many struggling musicians. Mrs. Sutro was one of the first women to advocate the cause of women as composers of music. Her first speech was delivered before the Clef Club, of New York. The discussion at the Clef Club was "Some Phases of Women's Work in Music," and Mrs. Sutro took "Woman as Composer." That was about twelve years ago. Since then she has worked indefatigably to stimulate women in composition, although not a professional or a composer herself. This is done simply as a labor of love, and there are a great many people who really regard Mrs. Sutro, as Mrs. Stella Prince Stocker wrote in THE MUSICAL COURIER, April 23, as a "patron saint of music." She formed the first library of music and sent several thousand women's compositions to Atlanta, Ga., to the Cotton States Exposition, and photographs of all the principal women composers in the United States.

This was a herculean task, as the addresses of all these composers had to be discovered.

Mrs. Korn has written many compositions and the first set she dedicated to her "patron saint," Mrs. Florence Clinton Sutro. The next work was getting all the names together for a national association which has since become the Women's Philomathic Society. Mrs. Sutro's work was in combining all the women. She seems to have a power for organizing.

The greatest work of all was one for the purpose of creating a greater musical atmosphere in the United States, so that the people would not consider it necessary to send their children abroad to study, and with this in view she, at her own expense, engaged four secretaries to work day by day for one year to form one great federation of all the women's musical clubs of the United States. At the present time this would not be a difficult task, but when Mrs. Sutro undertook it the names of the clubs had to be discovered, and she had hundreds of letters written to find the clubs throughout the United States. It is remembered how Mrs. Sutro worked for this, and how she was successful in having the federation incorporated in Chicago, 1897, and how, when she took the result of all her work to Chicago, and the first annual meeting took place there, a woman who had not spent one cent, or done any work except to try to destroy the work through letters and notices in the papers, secured the honors, and is to-day the honorary president of the National Federation of Women's Musical Clubs and Societies. Mrs. Sutro has not only formed many clubs, but many individuals look to her with eyes of gratitude.

Two years ago a little girl went to her hotel where she was stopping in the country, with a letter of introduction. The child was a wonderful genius, and Mrs. Sutro went among the rich people of the hotel and asked them to give money to send this child abroad. Dr. J. J. Lyons promised \$100 and Mr. Lambert \$100, and so she went from one to another in this hotel, where very rich people went, and she was the cause of raising \$1,000 cash and sending this child abroad. This young girl has just made her London debut, and has had a financial and artistic success in London. Personally Mrs. Sutro is one of the most genial of women. Her warm, sympathetic heart naturally causes her to be loved and respected by a wide circle of acquaintances. She has marked ability, and whatever she starts to accomplish she infuses with a certain amount of energy, which always assures success.

Loyalty to her friends is one of the strongest characteristics in Mrs. Sutro's make-up, and many a time she has made great sacrifices in order to perform some kindly act for those whom she esteems. She is chairman of music of the College Women's Club, of which Miss Irwin Martin is president; she is a member of the Women's Municipal League, and has been very courageous in her work on behalf of the city; is treasurer of the Society for the Improvement of Labor; is a delegate of St. Michael's

Protestant Episcopal Church, at Ninety-ninth street, and Amsterdam avenue, for the Cathedral and Pro-Cathedral work, and has done a great deal for the poor down at Stanton and Essex streets; she is a member of Sorosis, the Press Club, and other organizations, where her wise and friendly counsel is always listened to with great appreciation. Her prominence in musical affairs went far to make the opera which was given Friday, May 2, such an event, as the musicians contributed their services without charge as a testimonial of respect to her sterling qualities, which have endeared her to them. As Saint Cecilia in the



Photo by Marceau, New York.

MRS. THEODORE SUTRO.

opera "Ganymede," a hymn was sung to her by a number of Vassar graduates, and it was a just tribute for her work of unselfish devotion to the cause of "women in music."

Yours sincerely,

CLARA A. KORN.

No. 5 North Brighton avenue, East Orange, N. J.

Mrs. Sutro Writes.

320 WEST 102D STREET,
RIVERSIDE DRIVE, May 5, 1902.

My Dear Mrs. Stocker—Allow me to tell you how the committee of the Vassar Students' Aid Society appreciated your opera, "Ganymede," which was given for the benefit of students of Vassar College on Friday, May 2, 1902.

The music was an inspiration and the words worthy of the music, and we all feel very proud of your success, and thank you for having conducted.

Trusting that it may become widely known and often heard in New York, I am, on behalf of the Vassar Students' Aid Society,

Yours sincerely,

FLORENCE CLINTON SUTRO.

Broad Street Conservatory of Music.

ONE of the most interesting recitals of the season was given in the concert hall of the Broad Street Conservatory, 1329 and 1331 South Broad street, Philadelphia, on Wednesday evening, May 14, by the vocal ensemble class under the direction of R. E. S. Olmsted, of New York.

The members of the class are as follows: Misses Seldis, Dickson, Potts, DeGinther, Barr, Swayze, Abdil, Philips, Adams, Bachman, Birney, Rumberger and Twitmore.

A special feature of the program was the violin numbers as played by Henry Hornberger, a member of the Philadelphia Orchestra.

The entire affair was a decided success and much appreciated by all present.

Successful Renard Pupils.

A NUMBER of Mme. Ohrstrom-Renard's pupils have during the last month met with success. Mrs. Robert Seligman has appeared in many musicales, where her beautiful contralto voice has won a host of admirers. Mrs. Seligman will likely next season be heard in a professional capacity, and will undoubtedly win fame. Another contralto, Miss Sadie B. Ford, has sung recently at out of town special church services and was soloist at one of the annual Scotch concerts in Lexington Avenue Opera House last week.

Mlle. Adele d'Orn gave a private soirée of French songs at one of the Fifth avenue mansions, which will be repeated later. Miss Helen Fox sang with much success in the Amity Society's yearly benefit, and at the same society's luncheon in Harlem Casino a short time ago. Miss Maud Silberberg, soprano, has been heard with much pleasure in drawing room concerts. Mrs. Louis F. Mendelssohn, Mrs. Hortense Mendelssohn and Mrs. Ismar Ellison have sung frequently in musicales in New York, Philadelphia and Atlantic City. Miss May Corina was soloist at the yearly concert of the male chorus, Society Lyran, this being her second engagement with this society. George Schoorschmits, the basso, who has been a decided feature at Madame Renard's monthly musicales, is booked for several out of town concerts. Burt Davis, a very promising tenor robusto, has secured a church position in Brooklyn. A number of other well advanced pupils will be heard in public next winter. Miss Rebecca Mackenzie, the well-known singer and pupil of Madame Renard, is meeting with pronounced success in her numerous engagements.

An Alice Garrigue Mott Pupil.

CECILIA NILES, who has been under the instruction of Mme. Alice Garrigue Mott, is attracting the attention of artists and managers, as well as delighting her audiences wherever she has sung by her voice and style of singing. Cecilia Niles possesses a warm and touching dramatic soprano, but her unusual technic in vocalizing often leads the critic to call her a lyric soprano. Her talent, voice, education and appearance have been so developed that she now possesses the requisites of a true artist. She will soon make her debut in grand opera with the Grau company.

Some of her recent criticisms follow:

Miss Niles has a dramatic voice of full, rich quality, and she sang the "Dich theure Halle," from "Tannhäuser," with excellent effect, in true Wagnerian style. She also gave Franz's "Im Herbst" admirably.—Philadelphia Bulletin.

Miss Niles, a singer who had not been heard in Newark before, compelled admiration by reason of her fine and well trained soprano, which is so ample in power and vibrant in quality that she was easily able to do full justice to the exactions imposed by the "Inflammatus."—Newark News.

The surprise of the evening was the singing of Miss Niles. She sang "Dich Theure Halle," from Wagner's "Tannhäuser"; "Im Herbst," by Franz, and "Fond Heart, Farewell," by Hope Temple, in such a manner as to win for her enthusiastic applause. Mrs. Niles possesses a sweet lyric soprano, with a splendid range, power and volume. Her diction and enunciation, as well as her general artistic style, would commend her to all music lovers.—Philadelphia Item.

A SERRANO PUPIL—Miss Mathilde Klees, the soprano, sang at the concert given last week at the Highland Club house for the benefit of the Fresh Air and Convalescent Home, of Summit, N. J.

Miss Klees, who has a beautiful coloratura soprano of unusual range, is a pupil of Mr. and Mrs. de Serrano.

The Evening Telegram, of New York, spoke of her singing as follows:

"Miss Klees sang Verdi's difficult aria, 'Merce Dilette Amiche' and Chaminade's 'L'Eté' with wonderful flexibility, purity and sweetness of tone."

Master Leopold Rovenger, a piano pupil of Mr. de Serrano, recently played at the Montauk Theatre in Brooklyn. He played a "Rondo Brillant" by Weber and the second and third Impromptus by Schubert so well that he was obliged to play two encores. He has unusual technic and musical temperament, and his career will be well worth watching.



CHARLES W.
CLARK
BARITONE.

Under Exclusive Management
BUREAU OF FINE ARTS,
806 Fine Arts Building,
CHICAGO, ILL.

R. WATKIN MILLS

England's Eminent Basso.

In America, April, May, June, 1902.

CAN BE SECURED FOR
ORATORIO AND RECITALS.

Under the Sole Direction of
W. SPENCER JONES,
BROCKVILLE, CANADA.



LOUISE B.
VOIGT

SOPRANO.

Oratorio, Concert and
Song Recitals.

Address

RICHARD BYRON

Manager.

301 West 139th Street, NEW YORK.

E. RUSSELL SANBORN.

THE front page picture of this week's issue of THE MUSICAL COURIER represents E. Russell Sanborn at the organ in the Temple of Music at the late Pan-American Exhibition, Buffalo, N. Y. Mr. Sanborn was one of the artists who made a success in the series of organ concerts given last summer.

Before going West to accept the important post of secretary at the Sherwood School of Music, Milwaukee, Wis., Mr. Sanborn's name was established in the cultured communities of New England. At his former home in Boston his skill as a performer and his musicianship were recognized. The Sherwood School of Music at Milwaukee is a branch of the Sherwood School of Music in Chicago. As a matter of course the same high standards prevail at both schools.

Thanks to the numerous German population, the beautiful city in Wisconsin on Lake Michigan is an art centre that must appeal to Mr. Sanborn's artistic ideals. His organ concerts in the West, as in the East, have attracted large audiences. Mr. Sanborn is under the concert direction of Charles A. Baker, of the Fine Arts Building, Chicago. Mr. Sanborn's repertory is remarkable, as readers may learn from studying this list:

Fantasia et Fugue, G minor.....	Bach
Prelude et Fugue, B minor.....	Bach
Prelude et Fugue, A minor.....	Bach
Prelude et Fugue, E flat major.....	Bach
Toccata et Fugue, F major.....	Bach
Toccata et Fugue, D minor.....	Bach
Toccata et Fugue, C major.....	Bach
Prelude et Fugue.....	Goetschius
(Dedicated to Mr. Sanborn.)	
Concertsatz, C minor.....	Thiele
Sonate, ops. 168, 169.....	Rheinberger
Finale from Fourth Symphonie.....	Widor
Finale from Sixth Symphonie.....	Widor
Marche Pontificale, from First Symphonie.....	Widor
Toccata from Fifth Symphonie.....	Widor
Marche Triomphale.....	Johnson
(Dedicated to Mr. Sanborn.)	
Finale.....	Frank
Sonata Nos. 1, 2 and 3.....	Guilmant
Fugue, D major.....	Guilmant
Prayer and Cradle Song.....	Guilmant
Caprice.....	Guilmant
Marche aux Flambeaux.....	Guilmant
Finale, E flat.....	Guilmant
Marche Funèbre et Chant Seraphique.....	Guilmant
Marche Religieuse.....	Guilmant
Invocation.....	Guilmant
Concert Piece, G major.....	Guilmant
Toccata.....	Bartlett
Offertory in F.....	E. d'Every
(Dedicated to Mr. Sanborn.)	
Toccata.....	Capocci
Meditation.....	Capocci
Sonata Nos. 2 and 3.....	Merkel
Toccata.....	Tombelle
Serenata.....	Wolstenholme
Concert Overture.....	Hollins
March Moderne.....	Lemare
Andantino.....	Lemare
Meditation.....	Lemare
Chant Sans Paroles.....	Lemare
Pastorale in E.....	Lemare

Some of Mr. Sanborn's criticisms include:

RECITALS AT PAN-AMERICAN EXPOSITION.

It was a genuine surprise when E. Russell Sanborn, from Boston, a bright-looking young man, appeared at the organ on June 16, 17 and 18. His selections were attractive and his ability was displayed throughout the entire programs, his pedal work being the subject of many favorable comments. He had a trick of using the stop called "vox humana" with such skill that it seemed as though a real choir was stationed behind the instrument. Mr. Sanborn is the director of a large choir in an Episcopal church in Boston. He has often given fine concerts, judging from flattering comments from the Boston Transcript and other prominent Eastern papers. At his three concerts here he was compelled to repeat Andantino, by Lemare, and "Prayer and Cradle Song," by Guilmant. A veritable ovation was given him. Mark my word, he will be famous some day.—MUSICAL COURIER, New York, June, 1901.

OTHER PRESS OPINIONS.

E. Russell Sanborn gave an organ recital Wednesday evening, playing selections from Bach, Guilmant, Whitney and Lemmens. The young organist displayed a sureness of touch, technic and artistic appreciation of the possibilities of his instrument which were most gratifying.—Boston (Mass.) Budget.

The Church of Our Saviour at Roslindale was crowded last evening with a large audience, the attraction being the organ recital by E. Russell Sanborn. The recital was one of the best ever given in

this section, and showed that Mr. Sanborn possesses unusual talent in his particular line of the musical profession.—Boston (Mass.) Globe.

E. Russell Sanborn is a musician of remarkable talent along certain lines. He not only has full command of the instrument, but he so comprehends the thought and emotions of the composers as to be able to carry his audience in an indescribable realm of interest and admiration. There is that greatness of intuition in his playing that strongly reminds one of the late Mr. Hayter, so many years the distinguished organist of the old Trinity Church, on Summer street, Boston. It has been observed and remarked by critics who were familiar with Mr. Hayter's work that his touch and comprehension of a composer's thought has been revived, and finds a perfect representative in Mr. Sanborn. It may safely be said that for grandeur of expression and an inspiration of lofty emotion Mr. Sanborn, for his years, is not often equaled.—Cambridge (Mass.) Tribune.

Mr. Sanborn possesses rare and extraordinary skill and talent.—Quincy (Mass.) Daily Ledger.

E. Russell Sanborn, by his dexterous manipulations of the keyboard, brought forth hidden beauties of tone from the organ, nearly every number of the program being accorded an encore.—Milford (Mass.) Journal.

Mr. Sanborn has a large and finished technic, which enables him to have absolute command of the organ with apparent ease. His playing evinces both intellect and musical breadth of training and study.—Fort Wayne (Ind.) Gazette.

His ability was displayed throughout the entire program, his pedal work especially being the subject of many favorable comments. He rendered the most difficult compositions with ease. His first number, Great Prelude, in B minor, was remarkable for its technical display. "Onward, Christian Soldier," arranged by S. B. Whitney, with harp effect, was received with great enthusiasm, the artist being loudly encored. The features of Mr. Sanborn's program were Allegro Appassionata, from Fifth Sonata, by Guilmant, and Finale, from Sonata No. 1, by Guilmant. Both numbers were rendered in a superb manner, calling forth great applause. Mr. Sanborn executed the most difficult compositions with seeming ease.—Weymouth (Mass.) Gazette.

E. Russell Sanborn gave an organ recital in the First Church yesterday afternoon. His program was most interesting and pleasing. The opening number, a toccata by Widor, was rendered with masterly technic, clean and rapid in tempo. However, Mr. Sanborn's technic is always admirable and his phrasing is intelligent and musicianly. His numbers were played with much poetic taste. A serenade by Braga and a canonona by Wolstenholme were exquisitely given. There was a large audience, which showed its appreciation by frequent and continued applause.—Fort Wayne (Ind.) Journal.

The organ recital last evening at Westminster Presbyterian Church by E. Russell Sanborn was one of the finest entertainments of its kind ever heard in Fort Wayne. The audience was a representative one, including many of the leading musicians of the city. Owing to the enthusiastic applause of Mr. Sanborn's work, he was obliged several times to respond to encores. Mr. Sanborn is a player of remarkable ability, and his rendition of several most difficult compositions was beyond criticism. Besides perfect technic, Mr. Sanborn possesses great power of interpretation, for which the program gave great scope.—Fort Wayne (Ind.) Sentinel.

Sara Anderson.

HERE are more press notices of Sara Anderson's singing in Springfield and Syracuse:

The soloists were without exception thoroughly up to their work, though their parts are for the most part rather ineffective. The exception is the part of "Elizabeth," which contains some beautiful solos, which were sung excellently by Miss Sara Anderson. Evidently the portions of the oratorio which gave most general pleasure were her fine interpretation of the scene in which Elizabeth is driven by her stepmother from the castle and the solos in the following scenes, "Now Peace to Earth Is Given," and "But There, My God." Miss Anderson has a full and generous voice of true soprano quality, and has greatly improved since she last sang here in the fitness of her work.—Springfield Daily Republican, April 19, 1902.

Sara Anderson as Elizabeth was easily the success of the evening. Her interpretations of all her solos were thoroughly dramatic and musicianly. Miss Anderson's voice is of the purest soprano quality, yet her lowest tones have the richness of a contralto voice. Her method is well nigh perfect, her voice being under remarkable control. The duet by Miss Anderson and Mr. Bispham just before the close of the first part, in which Elizabeth beseeches him not to join the Crusaders, and he argues the need of his doing so, was given with all the passion and tenderness it demands. Most of the second part fell to Miss Anderson, and she sang the various solos in a fine, free and beautiful style.—The Springfield Union, April 19, 1902.

Miss Sara Anderson was heard yesterday afternoon in two selections, "Elizabeth's Greeting," from "Tannhäuser," and Victor Massé's "Chanson du Tigre," from "Paul et Virginia." Miss Anderson scored a triumph. She is the possessor of a rich, dramatic soprano, of great strength and beauty and having a remarkable

range. In the "Chanson du Tigre" number she was enthusiastically recalled and forced to repeat the last stanza.—Syracuse Evening Herald, April 24, 1902.

Sara Anderson, whose reputation as an operatic and oratorio soprano is equally great on both sides of the Atlantic, has been one of the principal attractions of the Festival, and her being placed on the program was the chief reason for the large attendance. It was gratifying to her hearers that she chose a Wagner number for one of the two that she sang, for it gave her scope for the display of her powers, both in vocal technic and interpretation of the master's art. Her voice is a dramatic soprano, glorious, which has wonderfully developed since her appearance here three years ago in Syracuse with the Paur Orchestra at the University. Its resonant tones rang out clear and bell-like above the orchestra in the noble "Dich Theure Halle," from "Tannhäuser," which she sang with perfect facility, infusing into her voice at will either pathos or dramatic fire. At the close of this number she was recalled half a dozen times. Her second appearance was in the "Chanson du Tigre," from Massé's "Paul et Virginia," which was a triumph of dramatic expression and brought out her lower register into play. She was forced to repeat it so insistent was the applause that followed.—Syracuse Post-Standard, April 24, 1902.

RECITAL BY CARL VENTH'S PUPILS.

A LARGE audience at Wissner Hall, Brooklyn, last Saturday night enjoyed the recital given by pupils of Carl Venth's Violin School at 14 Seventh avenue, Brooklyn. Mr. Venth's success as a teacher is so well known that it seems hardly necessary to refer to it again. Children of all ages and of both sexes and adults are in his classes, and the results of the training is the same. During this year the school has made a splendid record. At Saturday night's recital a number of children played in public for the first time, and notwithstanding a slight embarrassment in the case of one or two, their work showed up finely. A notable quality in the Venth method is the free and graceful bowing, which insures a good tone if the pupil has talent. Some of those who played at the recital are greatly gifted in this respect. But when so many appear at one recital it is not possible to individualize or make personal mention of any. The interesting program speaks for itself:

Tarantella for four violins.....	Heilmesberger
Misses Marie G. Hyde, Carrie Olsen, Madeline Dickie and Master Clarence Nelson.	
Cavatina.....	Raff
Edwin Huntington.	
Reverie.....	Vieuxtemps
James R. Rome.	
Rondeau Russe (from Concerto No. 2).....	De Beriot
Master Clarence Nelson.	
Largo.....	Händel
Miss Dorothy Susendorff.	
Old Folks at Home.....	Mollenhauer
Master Herbert Hunter.	
Piano soli—	
Nocturne.....	Chopin
Intermezzo.....	Schumann
Miss Anderson (pupil of W. E. Bassett).	
Legende.....	Wieniawski
Miss Madeleine Dickie.	
Elegie.....	Ernst
Master Roland Meyer.	
Serenade for three violins.....	Eichberg
Misses Daisy von Nebell, Celia Sonderling and Emmet Connor.	
Cradle Song.....	Acton
Miss Carrie Olsen.	
Träumerei.....	Schumann
Mazurka.....	Wieniawski
Master Bernhard Christ.	
Hungarian Fantasia.....	Hauser
Miss Marie G. Hyde.	
Spanish Dance, No. 8.....	Sarasate
Carl Wink.	

Mr. Venth's accomplishments and versatility were revealed in the piano accompaniments which he played for all of his pupils but Miss Olsen. Her accompaniment was played by Miss Anderson, the solo pianist of the evening. Flowers were presented to all of the pupils, and after the recital Mr. Venth was overwhelmed with congratulations.

MENDELSSOHN TRIO CLUB AND MISS VOIGT TO ASSIST.—The Euterpe Club, of Poughkeepsie, give their annual concert May 28, and have engaged the Mendelssohn Trio Club and Louise B. Voigt, soprano, to assist. Victor Sörlin, the cellist of the Trio Club, will be heard in a group of solos.

MISS ESTHER FEE, VIOLINISTE.
16 ASTOR STREET, CHICAGO.

Edmund J. Myer.
VOCAL INSTRUCTION.
32 East 23rd St., New York City.
CIRCULAR FREE.
Summer Term on Lake Chautauqua.

CONCERT DIRECTION
ROBERT STRAKOSCH
56 Rue La Bruyere, PARIS.



ANGELA ANDERSON
PIANIST.
LONDON, 1901-1902.
For terms, etc., address
W. ADLINGTON,
28 OLD BURLINGTON ST.
LONDON.



The full report of the Cincinnati Festival will be found elsewhere.

CINCINNATI, May 18, 1902.

REV. PETER ROBERTSON, of the clerical committee connected with the College of Music, apropos of the May Festival and its suggestion to establish a musical library in this city writes the following:

"Twenty-eight years of musical life in Cincinnati have wrought great musical changes. The liberal public spirit of Cincinnati business and professional men has set a shining example in music matters, inspired a like spirit in other business centres of life and civilization, and made it possible to hear music of a high order frequently in 100 cities west of the Alleghenies. So much has been done in this direction that the time for new and more illustrious musical ventures and enterprises on a colossal endowed scale is now here.

"One great necessity in our musical life in Cincinnati is a musical library as a part of our splendid public library, which in all other respects is one of the most efficient and extensively used in the world. The public library of Cincinnati is probably used more generally by all classes of society than any other library on the globe. But while Cincinnati is a great musical centre, having some of the most distinguished music schools in the country, it is true that we are sorely in need of a first-class musical library. We ought to have a collection of critical editions of the scores of all the great masterpieces of musical composition. The great masters, such as Bach, Handel, Gluck, Mozart, Beethoven, Berlioz and Wagner, wrote scores which are a complete exhibit of the entire musical composition as designed for voices, orchestra and organ according to the full design of the composer. Such works are what our professional musicians and advanced students should have constant access for study. Score study is by far the most important of all musical study, for it is only by such study that the musician can know thoroughly the ideas and mode of treatment of the great masters. But notwithstanding other great musical advantages we have no facilities for this most vital and all essential fundamental element of musical study.

"Formerly scores have been immensely expensive, could only be obtained in manuscript copies, and it was a common thing a hundred years ago to pay \$500 and \$1,000 dollars for a single score of an opera. The actual range of prices was from \$50 to \$2,500 each, but now, thanks to the enterprise of European publishers, especially the music publishers of Leipzig, Germany, symphony scores can now be bought from 33½ cents to \$2 per copy, and handsomely engraved at that. Operas, oratorios and masses in full orchestral and vocal score can now be purchased from \$5 to \$10. The public library of Boston about forty years ago paid \$25,000 in a lump for a collection of scores. A very much larger and finer collection could today be purchased for \$2,000.

"There is not a single orchestral and vocal score in the public library of Cincinnati. That is a very anomalous condition of things in a city like ours, which startled the musical world by the liberal, bold and public spirited way in which it launched out a college of music twenty-four years ago, and the splendid and courageous manner in which it inaugurated the May musical festival twenty-eight years ago, to which musicians and music critics came from Europe and all parts of the world."

The annual meeting of the Cincinnati Orchestra Association was held last Monday. Mrs. Betty Fleischmann Holmes, president of the association, read her annual report, which was full of interest. The report states that

there was no deficit. Salient points in the report are the following:

"Owing to the employment of a manager, an increased number of musicians which the performance of many modern works necessitated, and to a higher class of soloists, our expenditures were \$7,239.15 more than last year; the income was, however, adequate to the demand and it affords me great pleasure to announce that we have no deficit. This is due to our very generous subscription fund, to several local engagements of the orchestra, and also to a better attendance at the concerts. The season ticket sale showed a marked increase over last year, particularly in the number of students' tickets sold. Your board of directors has always regretted that the educational value of the concerts did not seem to be sufficiently appreciated; the low rates to students of music—\$2.50 for either the ten afternoon or ten evening series—brings the concerts within reach of all, and it is most gratifying to observe that the students are beginning to take fuller advantage of the rare privilege afforded them. The single admissions exceeded those of last year, and there was an increase of 50 per cent. in the number of tickets sold in neighboring towns.

"Our greatest indication of progress, however, lies in the recent successful tour of the orchestra. During the week of April 7 concerts were given at Greencastle, Indianapolis, Detroit, Ypsilanti, Columbus, Piqua and Dayton. We can ask for no better evidence of the enthusiasm which greeted the orchestra than that arrangements have already been completed for next year for eleven concerts in Detroit, Ann Arbor, Ypsilanti, Dayton, Delaware and Indianapolis, and negotiations are pending in several other cities.

"The recognition and appreciation shown Mr. Van der Stucken and his men wherever they go cannot fail to make Cincinnati feel a just pride in their home orchestra.

"We have renewed the contract with our manager, for we feel that much of the success of this season is the result of our having acted upon the suggestion which was so strongly advocated last year that a business manager was essential to the progress of the Orchestra Association. The larger patronage of the concerts may or may not have been due to the assistance which your board of directors received from an experienced man, but the out of town concerts would have been an impossibility without him; and what better advertisement can there be for Cincinnati and the Cincinnati Symphony Orchestra than these annual tours?

"The works presented during the past season have been of a high order, and the audiences have almost without exception enthusiastically manifested their approbation. We are frequently told that the programs are 'heavy' and that 'lighter music' would make the concerts more 'popular.' I cannot answer this better than by quoting the following from the official program of the May Festival of this year: 'It is sometimes said that the music of the festivals is too heavy for popular appreciation. It is not to be expected that the monumental creations of great men can be fully understood and appreciated in the realm of art, any more than in that of literature or science, without some preparation on the part of the amateur, and the festivals would not be worthy of existence if that were not true of the works which they present. There are, however, few persons who are not susceptible to the influence of melody. The real difference between the music which they term light and that which they call heavy does not lie in the presence of more fascinating melody in the one than in the other. The very reverse is generally true. The music which they enjoy is not more melodious than that which they think heavy. The melody may, indeed, be more prominent in the one than in the other, because unincumbered by complicated harmonies; but if those who think the festival music heavy will only take the pains to cultivate the harmonic sense by listening often and attentively to good music, they will find it a source of deep pleasure and will realize that heavy is, after all, only a relative and very changeable term.' It is encouraging that the Wagner request program, at which there was no soloist, attracted one of the largest audiences of the season, and if we can but educate the general public so that symphony concerts will become 'popular,' that success for which we are striving will indeed be attained.

"Does not this little sketch of the result of the year's work, showing, as it does, every indication of prosperity, make you feel with me, that we have every reason to as-

sume that the days of probation and struggle for existence of the orchestra belong to the past, and that the future holds in store for us an enlarged, perfectly developed and permanent symphony orchestra?"

—

Scenes from the first, third and fifth acts of "Faust" will be given by the pupils of Mrs. Zilpha Barnes-Wood's operatic class at the Auditorium on the evening of May 27. The cast will include Miss Leona Watson as Margherita, Miss Mae Shorey as Martha, Miss J. Margeret Hanke as Siebel, Wm. Danziger as Faust, and J. Stuyvesant Kinslow as Mephistopheles.

J. A. HOMAN.

CLOSING RECITAL BY BURMEISTER PUPILS.

THE closing recital by pupils of Richard Burmeister was given at Mr. Burmeister's residence, 604 Park avenue, last Saturday afternoon. Mr. Burmeister again played second piano parts for three of the numbers, and as there were only five numbers in all the program was consistently voted an ideal one:

Capriccio Brillante in B minor.....	Mendelssohn
(With accompaniment of a second piano.)	Miss S. Yussim.
Spinning Song.....	Chaminade
Miss Mary Hamilton.	
Concerto in C minor (first movement).....	Beethoven
Cadenza by Carl Reinecke.	
(With accompaniment of a second piano.)	Miss Jeanne Rowan.
Meditation.....	Tschaikowsky
Etude in C major.....	Chopin
Victoria Bosheo.	
Concerto in A minor (first movement).....	Grieg
(With accompaniment of a second piano.)	A. Thiele.

Miss Yussim performed the Mendelssohn Capriccio in a way that established her claim to being one of the gifted pupils of Burmeister's studio. Her tone is beautiful, and she is blessed with the musical temperament characteristic of the Slavonic race. Miss Hamilton played Chaminade's pretty Spring Song in winning style. Miss Rowan's reading of the first movement of the Beethoven Concerto in C minor was correct and a really fine performance. It is quite evident that she is a sincere and painstaking student. Once again the audience enjoyed the delightful art of little Miss Bosheo. Although yet a child, her playing is marked for its expressiveness and a musical quality that would be remarkable in an adult performer. After the Chopin Etude Miss Bosheo played, by request, Burmeister's beautiful Persian Song.

Mr. Thiele gave a highly creditable performance of the first movement of Grieg's familiar piano concerto, and with his master at the second piano, closed, what has been a successful and brilliant season at the Burmeister Studio. The programs presented at the six musicales plainly show that "Onward and upward" is the motto there.

Mr. Burmeister, accompanied by Mrs. Burmeister and their infant daughter sailed for Europe yesterday (Tuesday) on the steamer Kaiser Wilhelm der Grosse. They will remain abroad until September. Mr. Burmeister resumes his teaching September 24.

Overstreet at the Hotel Majestic.

AT a recent concert given at the Hotel Majestic in conjunction with Miss Estelle Harris and Parker Bariton, Mr. Overstreet made a deep impression with his fine voice and dignified and musicianly style. His large range was admirably emphasized in "Dio Possente" (from "Faust"), his singing of repeated high F's with perfect ease and resonance being particularly remarkable in a voice that easily goes down to low E and E flat. As an encore he sang "Oley Speaks" "In Maytime." In Schumann's "The Two Grenadiers" he brought out the various moods with deep artistic insight, singing the "Marseillaise" coda with electrifying verve and breadth. Being enthusiastically recalled, he sang the familiar "The Violets," by Ellen Smith. Mr. Overstreet again demonstrated the sanity of Mr. Arens' vocal training and artistic coaching, which first seeks to establish perfectly free and natural tone emission on the basis of absolute flexibility of all parts involved, from diaphragm up to lips, which free and easy tone is subsequently ready to assume the various modifications of tone color as called for by artistic conception and rendition of the song or aria.

"The Science of the Art of Singing."

Revised Second Edition of
"VOCAL ART" and NEW TREATISE ON MALE VOICES
with New Exercising Material, by
ANNA LANKOW.
Price for Combined Volumes, \$3.50.
Mme. ANNA LANKOW, 890 Park Ave., New York.
Breitkopf & Härtel, 11 East 16th St., New York, and all Music Stores.



MINNE HUMPHRYES

Soprano—Concert and Oratorio.

Personal Address: 634 Eleventh Street, BROOKLYN, N. Y.

Telephone, 57th South Brooklyn.

Under Management REMINGTON SQUIRE, 125 East Twenty-fourth Street, New York.

BALTIMORE.

BALTIMORE, May 18, 1902.

THERE are only several events to record since my last budget, though that was sent three weeks ago. The season is practically over, there remaining but the "Pops" at Music Hall and the various pupils' recitals, the most important among the latter being the exhibition concerts of the Peabody Conservatory, of which I shall send full programs.

The Oratorio Society, under the directorship of Joseph Paché, sang Haydn's "Creation" at Music Hall on Thursday, May 1.

To the regret of the management, the original intention of singing Beethoven's "Missa Solemnis" and "Choral Fantasia" had to be abandoned because of the exacting demands upon certain parts of the chorus. The substitution of Haydn's familiar oratorio undoubtedly attracted a larger audience, but the disappointment in musical circles regarding Beethoven's stupendous work was not confined to the management.

The society sang excellently. Absolute familiarity with the score was evident, and there was an added buoyancy of expression, probably due to the gratefulness of Haydn's choruses, in sharp contrast to those of Beethoven, with which the society had been struggling.

The solos were in most capable hands. Mrs. Hissem de Moss, who was heard here earlier in the season at a Peabody symphony concert, is essentially an oratorio singer. Her voice is delightfully fresh and even, and her singing was tasteful and intelligent.

Ellison van Hoose was the tenor. He distinguished himself here last November in the Wagner program of the Boston Symphony Orchestra, and his admirable singing on this occasion proved him to be a comprehensive and versatile artist.

Herbert Witherspoon, the basso, who sang here for the first time, is one of the most satisfactory singers the society has ever engaged. His voice is sonorous and of liberal compass, and he is at all times convincing.

Mrs. Harry Arnold, a Baltimore contralto, sang in the quartet at the end of the oratorio, and G. Wight Nicols was the organist.

The audience was representative, numerous and appreciative.

Following is the list of officers, board of governors and honorary members of the society: George T. M. Gibson, president; William Knabe, vice-president; Hugh Jenkins, secretary; Charles W. Hatter, Jr., treasurer; T. Buckler Ghequier, librarian.

Board of governors: B. N. Baker, Charles E. Dohme, Theo. F. Wilcox, A. W. Schofield, T. H. Disney, J. E. Diffenderfer, Ernest J. Knabe, Jr., W. Hall Harris, Tunstall Smith, Chas. Morton, Chas. Weber, Jr., T. K. Shinn and Henry G. Penniman.

Honorary members: George T. M. Gibson, Lawrason Riggs, J. H. Cottman, C. H. Koppelman, Chas. J. Bonaparte, W. Hall Harris, Wm. Kendall, Fred M. Colston, Frank S. Hambleton, Chas. W. Hatter, Jr., Clinton P. Paine, Tunstall Smith, W. G. Bowdoin, Chas. A. Martin, Reverdy Johnson, Cardinal James Gibbons, W. B. Brooks, Jr., W. W. Spence, Richard W. Price, Michael Jenkins, J. W. Middendorf, B. Howard Haman, Geo. K. McGaw, Wm. H. Buckler, W. Irvine Cross, De Courcy W. Thom, Wm. Knabe, John E. Hurst, Chas. H. Torsch, Geo. A. von Lingen, Ernest J. Knabe, Jr., Chas. Morton, Wm. Levy, Thos. H. Disney, W. Bernard Duke, Francis M. Jencks, Edgar G. Miller, John A. Whitridge, James Young, E. J. D. Cross, H. J. Bowdoin, Fred. H. Gottlieb, Geo. M. Rother, Blanchard Randall, Benton Foster, Rev. Donald Guthrie, R. W. Sangmeister, D. H. Gordon, H. G. Hilken, R. K. Waring, John B. Ramsay, Robert Garrett, J. B. Noel Wyatt, Gustave A. Dobler, Theo. K. Miller, Chas. E. Dohme, Waldo Newcomer, John R.

Bland, Rev. J. H. Eccleston, Samuel H. Schriver, Francis White, Chas. Weber, Jr., R. Brent Keyser, Henry V. Cassey, James A. Smyser, W. R. K. Taylor, Henry Walters, Dr. Robt. T. Wilson, G. W. Gail, G. W. Nicols, Frank Frick, Robt. Ober, Theodore Marburg, Oscar G. Murray, Dr. Chas. C. Shippen, Robt. Ramsay, Chas. T. Crane, Wesley M. Oler, W. J. Chapman and C. L. Marburg.

The program of the second Peabody alumni concert was made up of original compositions by members of the Alumni Association. Some of the works evinced originality and technical skill, while all of them reflected able and discreet guidance. Both composers and executants were recalled. The program follows:

Prelude for string quartet, flute and double bass.....Abram Moses
Abram Moses, Franz Bornschein, Howard Thatcher, Fritz Mueller, Fred. Gottlieb and E. Moffet.
Scherzo for string quartet.....Abram Moses
Spinning Song for piano.....Abram Moses
Minuet for piano.....Virginia C. Blackhead
(Played by the composer.)
Two Songs for contralto—
A Secret.....Virginia C. Blackhead
I Cannot Think You Dead.....Virginia C. Blackhead
Mrs. Henry Franklin.
Two Songs for soprano—
Japanese Lullaby.....Virginia C. Blackhead
Love Is a Broken Lily.....Virginia C. Blackhead
Miss Georgia Nelson.
Romance for violin.....Walter Brown
Charles F. Kraemer.
Two Songs for baritone—
Thou and I.....Walter Brown
In May.....Walter Brown
Charles Rabold.
Two Songs for soprano—
To the Unknown Love.....Franz Bornschein
The Gypsy Woman.....Franz Bornschein
Miss Ada L. Clark.
Concerto for Violin.....Franz Bornschein
(Played by the composer.)

An appreciative audience filled Lehmann's Hall on Tuesday, April 22, the occasion of the annual concert of the Beethoven Chorus Class, of which Lucien Odend'hal is conductor and Miles Farrow accompanist.

The following choruses were given, incidental solos having been sung by Mrs. Wesley M. Oler, Misses Fulton, Graham, Isabel C. Smith, Cora Barker, Carlotta Nicolai, Olivia Kimberly, I. Henning, Mrs. Charles E. Cockey and Mrs. M. K. Edmunds:

Les Norvegiennes.....Leo Delibes
Nature and Love.....Tschaiakowsky
Serenade.....Miles Farrow
The Dragonflies.....W. Bargiel
The Holy City.....Alfred K. Gaul
List! The Cherubim Host.....Alfred K. Gaul
Brier Rose.....A. Jensen
The Vision of the Queen.....A. Holmes

The chorus contains many good voices, the tonal quality of the contraltos being particularly sonorous. Many of the choruses were very well sung, Mr. Farrow's charming Serenade being redemanded.

Dr. Thomas S. Baker was the soloist and delighted his hearers with his sympathetic singing of Arthur Foote's "Love Me if I Live" and "Land o' the Leal," and a spirited rendition of Godard's "Embarquez Vous." After repeated recalls he responded with Margaret R. Lang's "Irish Love Song." Mr. Farrow's accompaniments were discreet and musicianly. Miss Bertha Thiele, harpist, and Alfred Fürtthmaier, 'cellist, assisted in "The Vision of the Queen."

Following are the officers and board of managers of the class: Officers—President, Mrs. George T. M. Gibson; honorary president, Mrs. N. G. Penniman; vice-president, Mrs. Harold Randolph; treasurer, Miss Poe; secretary, Mrs. Jesse L. Cassard; librarian, Miss Lela Fulton; board of managers, Miss Emily Cohen, Miss Nettie O. Crane, Mrs. F. Hemsley Johnson, Miss Hannah G. Norris, Mrs. Wesley M. Oler, Miss Ada McMiller.

Miss Carlotta Nicolai, contralto; F. H. Weber, tenor, and Dr. B. Merrill Hopkinson, baritone, sang at a musicale preceding the Arden Dramatic Club's performance of Victor Bloede's farce comedy, "The Parrot," given at Chase's Lyceum for the benefit of the Hollywood Children's Summer Home.

John E. Barkworth, of the Peabody Conservatory faculty, has resigned his post as organist choirmaster of St. Luke's Protestant Episcopal Church. Cawthorne C. Carter has resigned a similar post at the First Presbyterian Church. As yet no successor has been named for either position.

The piano manufacturers and dealers met here during the past week. They were royally entertained by the local houses.

Allen-Freeman Recital at Carnegie Hall.

JULIA C. ALLEN, that sterling violin artist, of New York and Scranton, having large classes in both cities, and Cordelia Freeman, the concert soprano, also of New York and Scranton, united in a recital of much interest, in the Powers Studios last week. The program was published in this paper.

Miss Allen played some little known compositions by Borowski, Nachez and Musin, among other things, and in all of these showed her thorough schooling, with predominant French influence. She has a splendid bow arm, is musical to her finger tips, and is sure to find in the metropolis a place commensurate with her fine abilities.

Miss Freeman sang songs by Händel, Pessard, Wekerlin, Giordani, Nevin, Georges, and last but by no means least, four of her own compositions. These latter were remarkable, of much originality, full of dramatic impulse, "Summer Is Gone" making perhaps deepest impression. The musical temperament of her singing, illumined with vast intelligence, the whole guided by artistic instinct, served to display an artist of highest rank, and she, too, will undoubtedly make name and fame for herself here.

Harold Stewart Briggs played Liszt's D flat Concert Study with virtuosity, also the accompaniments with taste, and an audience manifestly much interested followed the music with absorbed attention.

Successful Moyle Pupils.

GAUL'S "Holy City" was successfully performed last Tuesday evening by the "Pinsuti" Club, of Jersey City, assisted by the "Valencia" Orchestra, of Hoboken, Victor Benkie at the organ. The whole under the direction of George H. Weston, conductor of the "Pinsuti."

The soloists engaged were Miss Lillian H. Hascy (soprano), Mrs. Sabina M. Hoyez (contralto), P. Campbell Donald (tenor) and Charles S. Jones (basso).

Miss Hascy sang "These Are They" with fine voice, and all her share of the work with artistic taste and finish. Mrs. Hoyez sang "Eye Hath Not Seen" with good style and ample voice. Mr. Donald gave his numbers careful handling and Charles Jones displayed an exceptionally fine bass voice, and sang his solos with brilliant effect, being encored for "A New Haven." All four soloists are worthy pupils of Samuel Bowden Moyle, and should certainly be heard again in important works.

A. ARCHER GIBSON FOR NEWBURGH.—Organist S. Archer Gibson, of the Brick Presbyterian Church, whose recitals there created such universal interest, has been engaged to give an organ recital at the coming convention of the New York State music teachers at Newburgh on the Hudson, June 24-27. He will probably play a program consisting of Bach, Widor, Wagner transcriptions, and several of his own compositions.

Mrs. HELEN TRUST

SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.

ACCOMPANIST.

F. W. RIESBERG.

INSTRUCTION.

PIANO, ORGAN, HARMONY.

With the MUSICAL COURIER.

Organist Roseville Avenue Presbyterian Church, Newark.

Secretary New York State M. T. A.

Residence-Studio: 954 Eighth Ave., cor. 56th St., New York.

Telephone: 452 Columbus.



There are a dozen or more clumsy Cabinet Piano-Players.

THERE IS ONLY ONE

PIANOTIST

It can be fitted to any Piano: anyone can play it, and in the opinion of those best qualified to judge it is

BOTH STRUCTURALLY AND ARTISTICALLY
THE BEST OF ALL.

If you cannot call, write for Descriptive Pamphlets.

EVERY PIANOTIST WARRANTED FOR FIVE YEARS.

PIANOTIST COMPANY, Ltd., 94 REGENT STREET,
LONDON, W.ROSA
LINDE
CONTRALTO.ORATORIO
SINGERS.

411 West 21st Street, NEW YORK

NELLIE L.
WRIGHT
SOPRANO



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
April 29, 1902.

Berlin Musical Gossip.

THE Conservatory concerts have commenced. That signifies the funeral of the regular concert season.

Gudehus, once famed as a Wagnerian tenor, has just signed a contract with the Berlin Wintergarten to appear in vaudeville during the coming summer. Gudehus is said to have lost nearly \$250,000 last year in the Leipzig Bank failure.

Arthur Hartmann's many Berlin friends and admirers are delighted to hear of the young violinist's unequivocal success in London. In Hartmann some enterprising American manager would find a star of uncommon magnitude.

The Düsseldorf Art Exhibition was opened with a festal dinner. Everything in Germany opens with a dinner. The Crown Prince made a speech at Düsseldorf—but the dinner came first.

Francesca Prevosti (Frances Prevost), who has been extremely successful as an operatic singer of coloratura roles, thinks of going into vaudeville here. Is opera paying poorly in Germany, or did Prince Henry bring back some useful musical tips?

Georg Liebling, the well-known pianist, formerly a resident of London, has now settled in Rome, where he embraced the Catholic religion and was made a Papal professor. The Berlin *Tageblatt* announces that, at the request of the Pope, Professor Liebling is writing a *Missa Solemnis*, which will soon be produced at St. Peter's. Sometimes it is good to get religion.

Maxim Gorki has finished his new play, "Gaseta," which deals with the literary and journalistic life of Russia. "Gaseta" is a comedy. This is significant.

Klinger's new "Beethoven" will not be bought by the city of Vienna. The Board of Aldermen unanimously voted against the proposition. Quite right, too. Who was Beethoven, anyway?

The Klindworth-Scharwenka Conservatory produced two notable works at a recent pupils' concert. The program announced: "Concerto Grosso No. 7 con duo Violini e Violoncello di Concertino obbligati, e duoi'altri Violini, Viola e Basso di Concerto Grosso ad arbitrio, che se patiranno radoppiare. In Roma, 1712 * * * Arcangelo Corelli, and 'A Song for St. Cecilia's Day,' for

tenor, soprano, orchestra, chorus, organ and piano, by G. F. Händel."

Prof. Julius Hey, the venerable singing teacher and friend of Richard Wagner, celebrated his seventieth birthday last week. Among the celebrated pupils of Hey may be mentioned Hedwig Reicher-Kindermann, Katharina Klafsky, Franz Greve, Frau Brandt Görtz, Ferdinand Jäger, Charlotte Huhn, Rosa Olitzka, Aline Friede, Madame Albany, Carl Verron, Anton Fuchs, Andreas Dippel and Johannes Messchaert.

The recent revival at the Royal Opera of "Robert the Devil" proved conclusively that in the German capital the art of singing Meyerbeer's music is absolutely unknown. Too much Wagner spoils Meyerbeer.

The Prince Regent of Bavaria has conferred on Hermann Zumpe the title of General Director of Music, the highest honor to which a conductor can aspire in Germany. This was the prize that tempted Stavenhagen to settle in Munich, but Zumpe's appointment has put a sudden stop to the rather undignified intrigues of Stavenhagen and his friends.

Massenet's "Manon" will be produced at the Royal Opera next fall. We are humping ourselves here. It is quite a bit of enterprise for our Royal institution to secure a work that has been a stock repertory piece in Vienna for eleven years.

Haydn's "Seasons" was given by the Singakademie. The work is beginning to show strongly the severe ravages of time.

The Royal Opera of Stuttgart is to go a-traveling for several months, in Karlsruhe, Mannheim, Darmstadt, Frankfurt, Hannover, Leipzig and Berlin. In the meantime the burned opera house in Stuttgart is being rapidly rebuilt on a new site.

Talk of your unabridged Wagner performances! Last week the Schiller "Wallenstein" trilogy was given on a single day by the members of the Royal Theatre. The performance began at 3 o'clock in the afternoon and ended at 11 o'clock in the evening. The German lung is really a matter of extreme marvel.

A new comic opera by Ziehrer, "The Three Wishes," met with a very friendly reception in Dresden.

Rosa Sucher, the great Wagner singer, who has been in retirement for many years, sang the part of Sieglinde in a

"Walküre" production at the Royal Opera last week. The artist has increased in bulk but lost in voice. Her acting was greatly admired.

Emperor Wilhelm is in Thuringia, and spent several days at the Wartburg.

Funds are being raised for a Berlin monument to the memory of Fichte, the great philosopher. The spirit of Schopenhauer must feel happy.

Spain is enjoying a veritable run of German conductors. Among those who won triumphs there this past winter are Zumpe, Kunwald, Lohse and Pautner.

The Liszt monument will be unveiled in Weimar on May 30 and 31. Professor Kellermann, of Munich, is to lead the festival concerts, at which Sofie Menter and Scheidemantel are to be the soloists. It seems to us that it would have been more appropriate to select the greatest of the Liszt pupils, Moriz Rosenthal, whose performance of the master's E flat Concerto is inimitable.

An English exchange asserts that "W. Duddell's experiments in music by electricity warrant him in saying that all the arc lamps in Victoria Station can be made to play 'God Save the King' when His Majesty arrives." If this sort of thing keeps on we shall soon hear of a grand production of Händel's "Messiah," given by the trees in Hyde Park, with the benches as soloists.

Robert Erben's new opera, "Enoch Arden," has been accepted for early production at the Prague National Theatre.

The French Opera Company, about which this column was compelled to say sarcastic things last week, came to a sudden end yesterday. When the curtain was rung up on "La Navarraise" the box office contained \$42 in cash. The curtain was hurriedly lowered, and according to latest accounts it will remain down.

Godowsky played Chopin's E minor Concerto at a benefit concert given by the Philharmonic Orchestra, and he played it superbly. His success was demonstrative, and had to be sealed with several imperative encores.

The Hamburg Opera is preparing a Wagner cycle, to take place from May 11 to 30. "Rienzi" will be the first opera produced, and "Götterdämmerung" the last.

At a recent popular Philharmonic concert Busoni was the soloist. He played a Mozart concerto with passion and a Liszt concerto with simplicity.

Emperor William has contributed \$250 toward a fund for the erection of a Lortzing monument in Berlin.

The Philharmonic Orchestra will lose some of its best soloists next season. Hekking and Krasselt, the violoncellists, and Klingler, one of the concertmasters, have handed in their resignations.

Lilli Lehmann is appearing as Fidelio at the Theater des Westens. One of the local papers had the courage to call her voice "mature."

Stanford's opera, "Much Ado About Nothing," had but a lukewarm reception in Leipzig. HARMONICA.

O'MAHONY (TOM MOORE ANNIVERSARY) CONCERT. —Basso Edward O'Mahony gives his annual concert this year on Wednesday evening, May 28, the soprano Mary Helen Howe assisting, among others.

M. VITTORIO CARPI.

Vocal Instructor in Four Languages.

SUMMER SCHOOL, MAY 15 TO AUG. 15.

310 West 50th Street, Central Park South, NEW YORK.

JEANNETTE

DURNO

PIANIST.

Management DUNSTAN COLLINS,

740 Fine Arts Building, CHICAGO.

JANPOLSKI

BARITONE

Concert, Oratorio,

WOLFSOHN BUREAU, or 434 W. 124th Street, NEW YORK

WM. H.
Rieger,
TENOR.

Oratorio, Concerts
and Song Recitals
Vocal Instruction.

ADDRESS:

18 E. 22d St., New York City.

VAN YORX Tenor.
Under
Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.

Boston Music Notes.



BOSTON, Mass., May 17, 1902.

Madame Edwards gave the fourth and last of her morning musicales last Saturday, ten young ladies appearing. No one pupil has appeared twice in this series of concerts and over thirty pupils have taken part. The young ladies have all made good records for themselves and their progress will be watched with interest. No advanced student has sung at these concerts. Two recitals during the first week of June will be given for those who have not been heard at the morning recitals.

Frank E. Morse will give a vocal recital by his pupils in Steinert Hall on the evening of May 22.

Miss Edith E. Torrey, soprano, has been appointed instructor of singing at Wellesley College for the coming year. Her season of teaching and concert work has been a very full one.

A recital was given Wednesday evening at the New England Conservatory of Music by the students of the advanced classes, including Miss Zelda Rotoli, John S. Codman, Boston; Miss Edith Patterson, Roxbury; Miss Estelle Delano, Marion; Miss Rowena Pattee, Minneapolis, Minn.; Miss Clara Bull, Winnipeg, Canada; Edward Kingsley, Westhampton; H. P. Bird, Pekin, Ill., and Anthony E. Carlson, Salt Lake City, Utah, who furnished a program embracing compositions by Franz, Tschaiakowsky, Massenet, Hiller, Wagner, van der Stucken, Handel, Bellini and Ricci.

The Dorchester Choral Society will give the last concert of the season at the Dorchester Woman's Club house Tuesday evening, under the direction of the club conductor, Mrs. J. W. Calderwood.

The Orpheus Club, of Somerville, of which H. Carleton Slack is the conductor, gave its last concert of the season on Tuesday evening with great success. The club is composed entirely of male voices. S. Walter Foss, president; Arthur E. Hatch, secretary; Clarence F. Johnson, treasurer, and Arthur B. Flint, librarian. The club was assisted on Tuesday evening by Miss Pauline Woltman and B. G. Willard; Sig. Rotoli and Mrs. Amy T. Rawson were the accompanists. The program included several choral numbers, in all of which the club gave ample evidence of the careful training they had received. Mr. Willard sang the Toreador's Song in good style.

The Malden Musical Club has elected officers as follows: President, Mrs. H. A. Carson; vice-president, Mrs. Harry P. Ballard; secretary, Miss Ida Horne; business manager and treasurer, Miss Sarah Drake. Mrs. Warren has charge of the piano work, Miss Anna F. Smith, the vocal and John Little the string instruments.

Mrs. Maud Paradis, will sail for Europe May 28, where she will study with Harold Bauer during the summer months.

The Malden Oratorio Society has elected officers as follows: President, F. R. Sircom; vice-president, Mrs. C. R. Brown; treasurer, Marcus M. Holmes; secretary, A. N. Page; librarian, Sterling Fraser; directors, Mrs. Hale Jacobs, F. I. Day, C. S. Kingman and Mrs. C. M. Buffum.

A recital will be given by the Daudelin School of Music Tuesday evening, complimentary to the Cambridge Art Circle. Miss Rosalie Besserer, Mrs. Lottie M. Stevens, Miss Georgia Batchelder, John H. Delano, Ted Tewks-

bury and Henry C. Fuyat will take part and the orchestral class of the school will play.

20TH PEABODY STUDENTS'.

PUPILS of Messrs. Farmer and Rabold played and sang at the 20th pupils' recital of the Peabody Conservatory of Music, Baltimore, on Friday afternoon last. Harold Randolph director; Messrs. Boise and Hucheson were present. As a scheme for a pupils' recital we reproduce the program:

Prelude and Toccata, op. 57, for piano.....	Lachner
George T. Williams.	
Spinnerlied, op. 62, No. 4.....	Mendelssohn-Bartholdy
Des Abends, op. 12, No. 1.....	Schumann
Impromptu, op. 90, No. 2, for piano.....	Schubert
Miss Annie Fredmann.	
Polonaise, op. 40, No. 1, for piano.....	Chopin
Miss Nora Louis.	
Arm, Arm, Ye Brave! for baritone, from Judas Maccabaeus.....	Handel
Charles J. Mooney.	
Lyrical Pieces, from op. 43, for piano.....	Grieg
Einsamer Wanderer.	
Erotik.	
Schmetterling.	
Frühling.	
Miss Margaret Smoot.	
Aufschwung, op. 12.....	Schumann
Romance, op. 28, No. 2.....	Schumann
Valse de Concert, op. 3, for piano.....	Wienawski
Miss Marie A. Baldwin.	
Toccata, op. 39, for piano.....	Chaminade
Miss Ida M. Roeder.	
Five Preludes, for piano.....	Chopin
Mr. Williams.	
Amourette, op. 1.....	Thorn
In Liltng Rhythm, op. 2, No. 1, for piano.....	Thorn
Miss Alethia Potter.	
Four Etudes, from op. 39, for piano.....	MacDowell
Hunting Song.	
In the Forest.	
Romance.	
Shadow Dance.	
Miss Leslie O. Gilchrist.	
Concert Etude, in B flat minor.....	Mendelssohn-Bartholdy
Valse, in C sharp minor.....	Chopin
Spring, op. 32, No. 3, for piano.....	Sinding
Miss Beatrice L. P. Jones.	

CLAUSSENIUS-BEACH RECITAL.

A LARGE and enthusiastic audience attended the musicale at the studio of E. Presson Miller, Carnegie Hall, on Wednesday afternoon, May 14, given by two of his pupils, Miss Lillian Clausenius, soprano, and Elias J. Beach, tenor. The following program was thoroughly enjoyed:

Recitative and air, In Native Worth (The Creation).....	Haydn
Mr. Beach.	
Connais Tu Le Pays (Mignon).....	Thomas
Miss Clausenius.	
My Dreams.....	Tosti
Mr. Beach.	
Was ist Sylvia.....	Schubert
Du bist die Ruh.....	Schubert
Miss Clausenius.	
Four Leaf Clover.....	Brownell
'Tis Love That Makes the World Go Round.....	E. Presson Miller
Mr. Beach.	
Nymphes et Sylvains.....	Bemberg
Miss Clausenius.	
Israfil.....	King
Mr. Beach.	
Damon.....	Stange
Si mes vers avaient des ailes.....	Hahn
Miss Clausenius.	
Thou'rt Like a Lovely Flower.....	Ambrose
Shoogy Shoo.....	Ambrose
Mr. Beach.	
Irish Folk-song.....	Foot
In Blossom Time.....	Needham
Miss Clausenius.	
A Little Dreaming by the Way.....	Carrington
Love's Dilemma.....	Richardson
Mr. Beach.	
Sleep, Little Baby of Mine.....	Dennée
Mighty Lak' a Rose.....	Nevin
At Parting.....	Rogers
Miss Clausenius.	
Maying.....	Henschel
Miss Clausenius and Mr. Beach.	
Mr. Miller at the piano.	

Miss Clausenius possesses one of the most promising voices heard at Mr. Miller's studio this season. A soprano of lovely quality, which she uses with great intelligence, and a presence which is altogether charming and unaffected, make her a very attractive singer. Her numbers were all well given, those pleasing most being the Schubert songs, the Bemberg vocal waltz and the lullabies. Mr. Beach is the tenor of the Madison Avenue Presbyterian Church, and has met with much success in concert work in New York and elsewhere. His voice is a pure

lyric tenor, very sympathetic in quality, and he sings with fine style and finish. His selection from "The Creation" was very well rendered, and all of the lighter songs delightfully sung. The voices of the two singers blended beautifully in the concluding duet, which was given with fine effect.

ABRAMOFF PUPILS' CONCERT.

THE pupils of Signor Abramoff, the operatic basso, who is now a vocal teacher in this city, gave a concert at the Lexington Opera House on Sunday, May 18. Leo Lieberman, the distinguished tenor, and Miss Elizabeth Mandelkern, the pianist, assisted.

The program was as follows:

Aria, Nabucco.....	Verdi
Signor Abramoff.	
Aria, Mignon.....	Thomas
Miss Lillian Molner.	
Choral Huguenots.....	Meyerbeer
S. Zolty.	
Nobil Signor.....	Meyerbeer
Miss Erma Wing.	
Piano solo, Rhapsodie No. 12.....	Liszt
Miss Elizabeth Mandelkern.	
A Broken Vase.....	Arensky
Donna Vorrei Morir.....	Tosti
Leo Lieberman.	
Jewel Song, Faust.....	Gounod
Miss Edith Decker.	
Duet from opera Belizario.....	Donizetti
Mr. Zolty and Signor Abramoff.	
FIRST ACT FROM "FAUST" (GOUNOD).....	Leo Lieberman
Leo Lieberman	
Mephisto.....	Signor Abramoff
LAST ACT FROM "FAUST" (GOUNOD).....	Signor Abramoff
Margherita.....	Miss Edith Decker
Faust.....	Leo Lieberman
Mephisto.....	Signor Abramoff

In Miss Edith Decker Signor Abramoff has a pupil of whom he may well be proud. Possessing youth, musical temperament, a commanding stage presence, and a beautiful dramatic soprano of great range and flexibility, a successful career seems assured her. She sang Margherita's beautiful Jewel Song and the entire last act from "Faust" with Messrs. Lieberman and Abramoff with a depth of feeling and a dramatic intensity that could hardly be surpassed. Mr. Zolty has a basso profundo of good range and quality, and sings with intelligence. His voice is well trained and pleasing to the ear, and with more schooling will develop into a really fine organ. He sang a choral from Meyerbeer's "Huguenots" extremely well.

Miss Erma Wing has a lyric soprano of great flexibility, which she has under perfect control.

Miss Lillian Molner is a young mezzo soprano of considerable promise. She sang a difficult aria by Thomas with good intonation and a youthful voice.

Miss Mandelkern, the pianist, has good technic and plays with force and precision.

Mr. Lieberman, the tenor, is so well and favorably known that comment seems superfluous. His beautiful tenor voice is always productive of delight. His singing of "Faust" was especially effective. Signor Abramoff sang with his accustomed dramatic verve and brilliancy, and, despite the fact that he is an artist of many years standing, his voice was fresh and youthful.

Pupils of Mrs. Carl Alves Secure Church Positions.

THREE of Mrs. Carl Alves' pupils who have secured solo church positions are Mrs. Magdalene Perry McBride, contralto, who goes to Dr. Kittridge's Madison Avenue Reformed Church; Miss Mary C. Hubbell, contralto, who goes to the Westminster Presbyterian Church in Elizabeth, N. J., and Miss Grace Martin, who is to be the contralto soloist of the First Presbyterian Church in Montclair, N. J.

Mrs. Alves will teach at her studio, No. 1146 Park avenue, until the middle of June when she leaves for the country for a much needed rest.

AMY ROBIE.—Amy Robie, violinist and teacher, will sail for Paris June 7, spending the summer in that city in rest and study. Her latest engagements at the close of a busy season have been at musicales at the houses of Mrs. Douglas Robinson, Sr., 19 West Sixteenth street, and Mrs. Ferdinand Pfalz, 277 West End avenue, and also with the Westport Musical Society, Westport, Conn. Miss Robie is one of the teachers interested in the College and University Settlements Music School, and will play next week at the University Settlement. She will return to New York early in October to resume her work and reopen her studio, 184 West Eighty-second street.

THE
ONLY

"LESCHETIZKY"

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.

CARNEGIE HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.
LESCHETIZKY—"Mme. Wienskowska's success as a piano virtuosa and teacher is eminent."
PADEREWSKI—"Mme. Wienskowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

SCHOOL OF
PIANO PLAYING
IN AMERICA.



MRS.
EDMUND SEVERN

Successful Voice Builder.

Concert, Opera, Oratorio.

In New York entire
Summer season.

STUDIO: 131 West 56th Street.

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1730 Madison Square.

Cable Address: "Pegajar," New York.

ESTABLISHED JANUARY, 1880.

No. 1156.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MAY 21, 1902.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Linkstrasse, 17 W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

DRESDEN—

Anna Ingman, Franklinstrasse 20.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Gallimard Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Florence—5 Via Rondinelli, Joseph Smith.

Milan—J. F. Delma-Heide, Corso Venezia 65.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

727 Emma Spreckels Building. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Mrs. Nellie M. Gould, 428 Ashland Avenue.

WASHINGTON OFFICE—

128 Maryland Avenue, S. W., Berenice Thompson in charge.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	\$5.00
Great Britain,	£1 5s.
France,	31.25 fr.
Germany,	33 m.
Austria,	15 fl.
Italy,	33.10 fr.
Russia,	12 r.

SPENCER T. DRIGGS

BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months,	\$25.00	Nine Months,	\$75.00
Six Months,	\$50.00	Twelve Months,	\$100.00

ON READING PAGES.

One inch, 3 months,	\$75.00
One inch, 6 months,	125.00
One inch, 1 year,	200.00

Special rates for preferred positions.

One page, 1 insertion,	\$300.00
One-half page, 1 insertion,	175.00
One column,	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

THE *Sun's* editorial on the permanent orchestra question was timely, though logically defective. We have many orchestral concerts here during the season, yet New York cannot boast a good home orchestra, as does Chicago or Boston. So all the talk about quantity matters little. New York demands a first-class orchestral organization. Where is it?

WE publish in this issue a letter from The Hague by Dr. de Jong. This estimable gentleman and distinguished critic is a Doctor of the University of Leyden, and for the past twenty-five years he has been musical critic of the *Vaderland*, of Amsterdam, and an officer of the Academy also. He is known not only in Holland, but in France, as a writer of literary power, and of unusual influence in musical and art matters.

SHOCKING as it may sound, we should not have been sorry if either John Wanamaker or Marshall Field had bought the Metropolitan Opera House for commercial purposes. Why not? It is big, it is ugly, and at present is being used as a place wherein to make money. What, then, would be the loss? And perhaps New York might secure a better and more appropriately placed temple of art— which is the very nucleus of the Tenderloin district.

THE Metropolitan Opera and Real Estate Company elected the following directors last week: Samuel D. Babcock, George F. Baker, George S. Bowdoin, George G. Haven, Adrian Iselin, A. D. Juilliard, Luther Kountze, H. A. C. Taylor, H. McKay Twombly, George P. Wetmore, William C. Whitney, J. P. Morgan, D. O. Mills.

Mr. Grau will probably renew his lease for five years at the expiration of next season. This is generally conceded by his friends. We wonder how many of the above named gentlemen actually "direct"?

MR. FINCK quotes the following curious story in last Saturday night's *Evening Post*:

"When Felix Mendelssohn Bartholdy appeared in London, in 1829, he gave a concert at which he played the solo part in Weber's 'Concertstück.' The music critic of the *Literary Gazette* thus records the event:

"A German gentleman—with a long Christian name, too long for any Christian to pronounce with impunity—made his debut on this occasion, and performed on the piano a piece termed on the card a 'concert-stück.' The pianist, however, never once *stuck* in his performance, but, on the contrary, appeared to get through his work with not less satisfaction to his audience than to himself."

SAYS the *Sun* last Sunday in its musical news columns:

"Jean de Reszké, Nellie Melba and Victor Maurel were all among the singers who were expected to sing in Paris for the monument fund for President McKinley. But they all declined. This was natural enough in the case of Victor Maurel, who does not expect to return to this country again.

"But it is difficult to find an excuse for M. de Reszké and Madame Melba, as both of them may be heard here next year."

Jean de Reszké never sings in concert, though if he did we greatly doubt if he would appear at a benefit concert for the McKinley monument. Why should he? Why should Nellie Melba? They have become enriched by American dollars—why should they demonstrate their lack of business tact by singing for anybody for nothing? Ah, America has much to learn—much—from these thrifty souls.

AN IMPORTANT PROPOSITION.

IN another column is published a bill introduced in the Senate of the United States May 16 by Senator Mason, of Illinois, and in the House of Representatives by Representative Metcalf, of California, to establish in this country a National Conservatory of Music and Art.

Under its provisions one conservatory each is to be in the cities of Washington, New York, Chicago and San Francisco or vicinity. Certain States adjacent to these various cities are to be proportioned to each conservatory, so as to cover all sections of the country in a manner as nearly balanced as possible. Advanced pupils only are to be admitted, after the requisite examination, of which a certain standard is to be established by a board of regents. The control and government of these conservatories is to rest in this national board of regents, which, as proposed, shall consist of the President of the United States, the president pro tem. of the Senate, the Speaker of the House, the chairman of the Senate and House Committee on Education, and seven citizens selected by the President of the United States. The president of the National Conservatory will appoint advisory boards from the citizens of the respective districts to be designated, and these advisory boards shall select and employ a director in each specific case.

The creation of such an institution, with its sectional branches, under the control of the highest functionaries of the Government, would constitute such an official recognition of the importance of music as an element in national culture that its establishment would necessarily be hailed with delight by all professional musicians and by all those who are looking forward to the establishment of a recognized standard of musical study finally, for, as the case stands to-day in music and in art generally, we are unable to point to any institution having any recognized national authority or any authority derived from a source outside of its own private interests.

For instance, we have no Harvard, no Yale, no Johns Hopkins, no Leland Stanford in music as they have in jurisprudence, theology, medicine and the sciences generally. We have not followed England in our musical methods, and England is defective because it has no national musical authority, whereas France, Belgium, Holland, Russia, Austria, the German states and other countries have national institutions that establish their standards and issue their diplomas.

This bill, therefore, if it becomes effective, would not only give us a defined national standard in music and foster home education under national auspices and encourage American composition, but it would bring about the establishment of many musical schools and colleges which would be utilized by the people for the purpose of having their children prepared in order to enter the great national institution itself.

THE cable announces that Kocian, the young Bohemian violinist, of whom flattering and even sensational reports have been received, has been engaged for a series of concerts here next season. Mr. Rudolf Aronson has succeeded in securing the contract and should be congratulated, but it is a serious error of judgment to have inserted in the cable that a guarantee of \$100,000 had to be given before Kocian would sign. These exaggerated statements always injure the standing of artists, because it is known that they are issued to make of the public a fool, and the public is never successfully fooled for any length of time. Mr. Kocian's terms, like Mr. Kubelik's terms and like the terms of other artists, are private business matters and have no relation with the violin playing, or the piano playing, or the singing, or acting, or

painting. The intermixture of these commercial features with the artistic features of an artistic life should not be a question of public notoriety.

We believe Kocian will play for less than \$100,000 in America, but if it is a million, so much the better for Kocian. What is wanted is violin playing, and, as is understood, he is a formidable newcomer of the violin playing family.

TO Edward A. MacDowell belongs the honor of suggesting the detachment of the schools of music and architecture from the faculties of philosophy and applied science. In a word, for the first time in the history of the collegiate world Columbia University will set its seal of approval on the study of music within its walls as an independent art. This means more than appears on the surface. It transfers music from the purely speculative to the practical. It is an innovation that will probably astonish other American institutions of learning. A fine arts faculty composed of men who are practical musicians and architects—possibly painting will be included in the curriculum one day—is a step the value of which cannot be rightfully estimated just now. And by Professor MacDowell the initiatory movement was begun.

THE following, from the *Commercial Advertiser*, of this city, of May 10, conforms with the position taken by THE MUSICAL COURIER on the same subject. It is impossible, under the prevailing commercial and financial plans and views controlling the affairs of the Metropolitan Opera, to associate with it any art spirit or any art ideas. Mr. Grau is not an artist in his conception and views and knowledge of musical affairs, and he is not in sympathy with the artistic question, and probably if he were there would be no financial success following it. Society in this country is not interested in art, particularly not in musical art, and there is no necessity to dwell on that part of it any longer. We reproduce what the *Commercial Advertiser* says on the subject:

When Milka Ternina, just before sailing, gave her reasons for not wishing to sing here again next year she went far toward disproving the common and generally well founded belief that opera singers, so far as their work in America goes, bid art "go hang," and are intent only on the money they make. Perhaps it would be more just to say that she has shown that now and then there is an exception to this rule, for it is unfortunately a fact that the great majority of the singers come to this country with the intention of making a maximum of money with a minimum of effort. There is no reason to doubt Miss Ternina's sincerity when she said that she could no longer stand the shiftless way in which the stage is managed at the Metropolitan, the constant lack of rehearsal and the haphazard performances. On the contrary there is every reason to believe that she meant all she said. In private, this winter she has expressed herself as strongly. She has said that she feared America was ruining her because she was beginning to feel that it was no longer possible for her to take her art seriously. She had always tried to do her best. She had always sung as well as she could, and had done all in her power to give a good performance. But all conditions were against serious art. The public did not take the opera seriously (which is absolutely true), the singers did not and the management did not, and she felt that she was slowly but surely losing her grip on herself, and was badly in need of a tonic in the way of a season under good discipline and in a more artistic atmosphere.

No one who has seen Ternina on the stage can doubt her sincerity. It is the keynote of all that she does. She is always tremendously in earnest, and that is what makes her work so convincing. On this account alone one can understand how the conditions which prevail in our opera house must chafe her. Her complaint against America has been that it has not taken her seriously as an artist, has not regarded her in the same way as it regards actors and actresses who occupy corresponding positions, which is quite true. The operatic public is much more limited than the theatrical, and, with the exception of a very small minority, regards opera and those who sing in it purely as diversions of the moment. A Duse or a Bernhardt if in opera in this country would receive no more serious consideration than Ternina, and Ternina as an operatic actress can be compared only with them. She stands on an

equal plane with them; perhaps, indeed, a little higher, for she combines with a great talent as a tragedienne a wondrous gift of dramatic song.

By all odds the most interesting personality our operatic stage has had in many years, she will be greatly missed next year. But the real pity of it is that operatic conditions do not foster such artistic aims as a singer like Ternina has.

BISHOP BURGESS, of the Protestant Episcopal Diocese of Long Island, needs a new pair of spectacles. Although but recently elevated to the bishopric, he has aroused a heated controversy over the custom of girls and women singing in the vested choirs. The right reverend gentleman thinks it is indecent for girls to wear the white cotta surplice. And this in the year 1902. Poor man! The independent rectors of the churches in Brooklyn do not agree with their bishop. The Rev. Dr. Arthur B. Kinsolving, of Christ Church, South Brooklyn, in opposition to the bishop's views said:

The women of our choir wear skirts, which, I believe, are commonly regarded as a proper part of feminine attire, and not cassocks. As for the white cotta surplice, I am quite sure that symbolizing, as it does for the time, the purity of heart and consecration to the service of God, it is never more worthily worn than by a group of women who sing his praises.

This is the manly view, and settles for every right thinking person the matter of attire. But for the beautiful voices of women and girls who now sing in these churches the choirs would amount to nothing more than a joke. A boy choir, unless reinforced by an even number of men, is a delusion, and to a musical worshiper a vain and foolish thing. Besides, the peculiar quality of the female soprano and contralto are needed to blend with the voices of the boys and men.

THE season of 1868-69 was comparatively a prosperous one for Tschaikowsky. His number of pupils increased, and Modeste proudly relates that Peter's income that year was 1,441 rubles. Is not this biographical accuracy to be commended?

A NEW TSCHAIKOWSKY BIOGRAPHY—VI.

In consequence of the increased salary Tschaikowsky wished to find lodgings of his own. Living with Rubinstein interfered with his work, and he wished to live apart from his friend; but Rubinstein would hear none of it, and persuaded Peter Iljitsch that he was not wealthy enough to live alone.

A photograph of the composer, dated 1868, shows an interesting face with straggling full beard, and in the features one reads that Tschaikowsky is taking himself and the business of life very seriously.

The first printed letter is to his brother, Anatol, early in September. It sketches rapidly his return to Moscow; the hearty greeting of all; a dinner at Rubinstein's, ending in the usual tipsy way: "by this one knows Moscow," he writes. Then there was the annual banquet—"also weider ein Rausch." For the rest, he has begun teaching at the conservatory again, his opera "Der Woiwode" is soon to be put into rehearsal, and he has composed nothing new; but the concerts of the Musical Society do not begin until late, by which time he hopes to have something or other "pasted together."

These letters are so earnest, modest and read so honest they give us a very sincere view of the man. In the one of a fortnight later he writes that he is head over heels in work supervising the chorus rehearsals of his opera and conducting them at the piano. Rubinstein has refused obstinately to let him move out, and has promised him the desired freedom from interruptions.

We learn later in this month that the rehearsals for the opera have been called off and the production postponed. At the same time Tschaikowsky dines with Ostrowsky, who offers to write a libretto for the musician, the subject to play at the time

of Alexander in Babylon and Greece. At present Peter Iljitsch is at work composing a symphonic poem, "Fatum," which appeared later as op. 77.

Now Laroche takes up the thread of the narrative and describes the woman who is become the centre of Tschaikowsky's affections:

In the spring of 1868 an Italian opera company played an engagement in Moscow. Save for one exception the troupe was composed of mediocre singers, and this exception was a girl of thirty—not very pretty, but with an expressive face. Désirée Artôt was a pupil of Pauline Viardot-Garcia, with a dramatic voice, which, however, did not last long. She also was fitted to do coloratur work, and had a large repertory. Her success in Moscow was tremendous; by many of the Moscow musicians, including Tschaikowsky, she was idealized. And so Laroche rambles on about the singer, praising her intonation and her loveliness.

Tschaikowsky's first mention of her in his letters was that "she is a charmer; we are good friends." Toward the end of October he reiterates this praise and embellishes it. The Artôt is to have a benefit and he is writing out the choruses and recitatives for Auber's "Schwarzer Domino," which is to be produced on that occasion. Incidentally he mentions in the same letter that his orchestral fantasia, "Fatum," is completed, and that Anton Rubinstein had been in Moscow, playing like a god.

A month afterward he grows sentimentally enthusiastic about the Artôt to his brother Modeste, and after a silence of the same length of time he admits having no time for correspondence, since the loved one takes all his spare moments. He has dedicated a piano composition to her, which Nikolas Rubinstein performed in public. But he has not loathed very diligently, because he mentions having arranged twenty-five Russian folksongs for the piano; besides, his "Fatum" has been accepted for performance at a symphony concert, and two of his piano pieces have been published.

From a letter to his father about Christmas time one reads that he is engaged to marry the Artôt during the coming summer. He rehearses to his parent in fondest terms the meeting and love for the singer. Of course, there were obstacles: Her mother did not approve of the match and Tschaikowsky's friends—particularly Nikolas Rubinstein—were spending their energy in trying to convince the composer that as the husband of a famous singer he would simply play the role of the "husband of his wife," and that his working incentive would peter out. The Artôt, on the other hand, cannot make up her mind to quit the stage, and Peter Iljitsch is in a quandary. Naturally he is passionately in love, and cannot reason squarely.

In January of the following year he writes an excited letter to his brother telling him of the proposed performance of his opera "Der Woiwode," which again had been put in rehearsal; also that he had already begun to compose a second one. Of his love affair he simply says that it probably will come to nothing. Nor did it, for the Artôt married a baritone, Padilla by name, that very same month, and did not think to mention her intention to her former fiancé. This news did not affect Peter Iljitsch as much as it might have had not other things occupied his attention at that time. He bore her no grudge and thought her as great an artist as ever. They met in a friendly way later, and this state continued to the end.

Tschaikowsky's opera "Der Woiwode" had its Moscow première on January 30, 1869. According to Modeste's account it was a success, and Peter Iljitsch was called out fifteen times; also received a laurel wreath. Kaschkin tells of the popularity of several of the numbers, and altogether the composer's friends were triumphant. It was on this occasion that the Prince Odoewsky sent the composer the pair of cymbals previously mentioned. Despite the ovation and applause there was no lasting success in store for this work; it was pro-

duced only five times and then disappeared for all time from the repertory of the Grosse Theater.

Oddly enough the first fault finding criticism came from Tschaiakowsky's *intime* Laroche, who attacked not only the opera but also spoke disparagingly of the composer's talent. As a result of this opinion the friendship of the two men was severed and truce was not patched up for several years.

Tschaiakowsky was soon to witness another of his successes. His orchestral fantasia "Fatum," dedicated to Balakireff, was played at a concert, and according to the composer had a big success. Rubinstein thought the title insufficient, and one of Tschaiakowsky's admirers suggested some verses by Batjuschko as a motto. Accordingly these were used, and some critics found that the music had little expression in common with the poem. The work was also produced at St. Petersburg under Balakireff, but fell flat. The conductor—also his friends the "Almighty Crew"—did not care for the work and said so plainly in a letter to the composer. This judgment—and it was a severe one—Peter Iljitsch did not take amiss, but acted upon it, and later destroyed the score.

He is anxious to begin a new opera and finds a text in a libretto by Sollogub taken from a poem, "Undine," by Shukowsky. This he attacks almost feverishly, and, coupled with worry over one of his brothers, results in depletion of his physical forces, so that the doctor advises rest. The summer of that year he spends in his beloved Kamenka, where there was a gathering of the Tschaiakowsky family. Yet he continued work on his opera and had it completed by the end of July; in the early part of August he returned to Moscow. Here follows a list of his compositions of that season:

Op. 77. Symphonic poem "Fatum." Tschaiakowsky had destroyed the score, but the orchestral parts remained, and from them a new score was made and published in 1896.

Op. 4. "Valse Caprice," for piano, dedicated to Anton Door.

Op. 5. "Romanze," for piano, dedicated to Désiré Artôt.

Then there were—without opus numbers—the four-handed arrangement of twenty-five Russian folksongs; recitatives and choruses to Auber's "Der Schwarze Domino," and the opera "Undine." The libretto of the latter seems to have been pretty bad; even Modeste cannot understand how his brother could have taken it seriously enough to compose music to it. Tschaiakowsky destroyed the score of the work in 1873. One of the arias he used later in "Schneewittchen"; the Wedding March was converted into the Andantino Marciale of the Second Symphony, and Kaschkin mentions an Adagio of the ballet "Der Schwanensee" which originally had been a love duet in the "Undine." The next will take up Tschaiakowsky's life beginning with the fall of 1869.

THE first performance in France of the "Götterdämmerung" took place in Paris on May 18 at the Theatre Republique, and was successful.

THE London opera season is thus far not considered a success, artistically speaking. It appears that there are other defects besides the chorus, previously referred to.

KALTENBORN SUMMER CONCERTS.

NEGOTIATIONS are progressing favorably with the proprietors of the Music Hall, Sixtieth street and the Circle, for a series of summer concerts, to begin very shortly, under the direction of Franz Kaltenborn.



MUSIC AND LOVE.

Who longs for music merely longs for Love,
For Love is music, and no minstrel needs
Save his own sigh to breathe upon the reeds
From heart too full, and—like the adoring dove
That cooes all day the darling nest above,
Content if hour to happy hour succeeds—
Nor morning's song, nor noon's rich silence, heeds,
Nor the old mysteries evening whispers of.

But when the voice is echoless, the hand
Long empty, then, O wedded harp and flute,
Remind us Love's eternal, not Time's toy.
O viol, at whose brink of pain we stand,
Love in thy muted anguish is not mute,
But thrills with memory's new remembered joy.
—From a book of poems by Robert Underwood Johnson.

ROVING REVIEWS.

The correct method of beginning a book review is to sigh at the size of the stack "on my study table," and gently deplore the fact that the deity who permitted the recent volcanic catastrophe might have more profitably spent his time in slaying a few thousand writers. Frank Norris, the famous author of "McTeague" and "The Octopus," believes that a bad book is better than none; that it is better, unhappy as the fact seems, for the public to read so-called poor historical fiction than not read at all. Bernard Shaw will not agree with this paradoxical assertion. Years ago he set down most evils of the day to church going and novel reading, and after reading the reports of Sunday sermons one is tempted to believe half of his claim. Cheap fiction is bad enough, but cheap theology—!

However, I am not about to inflict upon you a book review of fiction. In the interval—I call it an interval between two boredom—I have been browsing about some new publications and importations of the Scribners, and also some books sent me from London. How serious they are may be seen when I mention a few of their titles. There is the life of Ernest Renan, by Madame Darmesteter, the widow of that profound Orientalist and scholar, the late Prof. James Darmesteter, of Paris. Madame Darmesteter—whose picture I own, taken twenty years ago as A. Mary F. Robinson—wrote charming occasional verse. That her study of the life of this great Frenchman is sympathetic I need hardly assure you. Lord Ronald Gower speaks of Renan in his recently published recollections thus:

"He is one of the uncouthest and uncanniest looking of mortals—all head and belly, no legs to speak of—a general look of a half frog, half human being. He is most amiable and courteous in manner, but he has a tiresome way of apparently agreeing with whatever is said."

Yet he directed the main current of French thought for over a quarter of a century, and his influence is not vanished by any means. Nietzsche, whose paragraphs concerning his contemporaries are as brief and as vivid as lightning flashes, calls Renan "perfumed and Jesuitical." He certainly remained a little of the priest all his days.

I remember reading, first with interest and then with amusement, an article in the *National Review* a year ago by Dr. William Barry. It was called "Newman and Renan," and a most promising theme it is. But the ecclesiastical rancor of the writer proved too much for his sense of justice and

taste. A pretty pair of portraits was held up for inspection—look on Newman, the saintly; now view Renan, archetype of a sensual, dilettante scoffer. Of the sincerity of John Henry Newman, the convert who juggled with Church of England articles of faith, with Puseyism, finally landing in the lap of the Roman Church—of his sincerity Father Barry has no doubt, though it was savagely impugned by Kingsley, Froude and others.

But of poor, sweet-minded Renan, devoted brother, loving husband, of this "renegade's" lack of sincerity there can be no doubt. The old clerical machinery is set in motion and we hear the familiar cliché phrases, "a materialist," "the Venusberg," the man who wrote "L'Abbesse de Jouarre," and the rest of the stuff. "He was once a Catholic * * * he was, in short, a Protestant relying upon his unaided judgment, and therefore he fell in the day of battle." This last really means that he smiled away the divinity of Christ in that incomparable "Vie de Jesus," and did it without the artillery of philological and philosophical sciences invoked by Strauss, the German. It is Renan's superb erudition which gave him the power of fighting the church with its own weapons. For this and his worship of woman as incarnated in his sister Henriette he will never be forgiven by men who have renounced the great duties and realities of life for selfish shadows.

In my admiration for Cardinal Newman I will give place to no one. I have been a close student of his exquisite music—his English is music—ever since I was able to disassociate his art from his dogma. He is a sexless writer, while Renan is full of sex. Is it not strange that all three of the great latter-day English stylists were sexless—Ruskin, Newman, Pater? I have been asked to indicate a course for students in the reading of prose. Naturally Newman would head the list were it not for the impossibility of putting such books as "Apologia Pro Vita Sua" or the "Grammar of Assent" in a young person's hands.

Prof. Lewis E. Gates has solved the difficulty by making a volume of selections with an excellent introduction.

The most recent book of this sort is "Newman: An Appreciation in Two Lectures; with the choicest passages of his writings selected and arranged by Alexander Whyte." It is an imported work. With these two volumes the lover of harmonious prose may read to his content, even though the themes bear as little relation to real life as the discussion in mediaeval days over the number of angels that a needle's point might contain. But what a placid soul is therein mirrored. Metaphysics is a sinful enough way to waste the gifts of life, and theology is much worse—especially when you take seriously all these absurd filings and parings from defunct Oriental religions.

Goethe, grandest of realists, would have naught to do with books about books, or, as he phrased it, "thinking about thinking."

"It is now nearly twenty years," wrote Goethe, "since all the Germans became Transcendentalists. On the day when they become aware of it they will certainly appear very strange in their own eyes." They have become aware of it. The Bach—aye, the Beethoven—of transcendental thinkers was Immanuel Kant. I have just read Friederich Paulsen's study of his life and doctrine [Scribner's Sons], and could not help reverting to the pious days when Kant, a second to the Almighty, quite sprawled over my finite youthful horizon. To-day where is his doctrine of Innate Ideas, of the Categorical Imperative? Nietzsche and the modern Immoralists made short work of the theory that religion and morals have any natural affiliations—"experience has proved that the most religious ages and nations have not always been the most moral." Indeed, what says Thomas Common in his introduction to "Nietzsche as Critic, Philosopher, Poet and Proph-

et"? He is speaking of Darwin's failure to deal with moral evolution: "He might, then, have been able to explain Christianity as a useful variation for preserving an inferior class of human beings, who could not otherwise maintain themselves successfully in the struggle for existence; * * * and much less did he expect that this very system of prevalent Christian morality, which had foisted itself so surreptitiously upon the human race as to deceive the very elect of the sceptical evolutionists themselves, was nothing but a cunning device evolved for the purpose of enabling an inferior and ignoble class of human beings to maintain themselves in the struggle for existence—a device of the same nature and serving a similar purpose as the mimicry and parasitism by means of which certain ignoble creatures among the lower animals maintain themselves."

As for the thing-in-itself theory—which Schopenhauer afterward transposed to the concept of the Will—a few years of biological work expelled that spectre from the brains of sensible thinkers. I firmly believe that a course of laboratory study would cure all these thought-spinners, these Trinitarians and theological ghost-seekers. One ounce of reality is worth a wilderness of their pale cruel dreams—for no one is crueler or more material than conventional believers. Only last week I heard a remark of this kind: "The reason God permitted the Martinique cataclysm was because a few *Papists* more or less doesn't matter in the universe." The speaker was, apparently, a kind hearted, intelligent man. Possibly he didn't mean what he said. But he said it. A year with a microscope might make this man more humane; knowledge broadens, and the universe of creatures at his elbow might set him thinking of the futility of certain outworn faiths.

It is the microscope, the spectroscope, the telescope that have killed Kant's *ding an sich*. As Büchner says: "The simplest reflection would have shown that, if understood approximately, they would be no longer 'things in themselves.'" Yet Kant may be studied for the mental discipline. He was not a realist like Feuerbach, who had the courage to write "God is the self-consciousness of man. Man created God in his own image." I have always regretted the day that Richard Wagner deserted Feuerbach for Schopenhauer. To the latter we must ascribe the Oriental pessimism and fatalism, not to mention the mock Christianity, of "Parsifal." Professor Paulsen is a sympathetic student and commentator on Kant. I can recommend the work not only for summer reading but as being *multum in parvo*.

How happy should Princeton University be in the possession of such men and thinkers as Mark Baldwin, George McLean Harper and Dr. Van Dyke! Professor Baldwin, the youngest and among the most brilliant of American psychologists, combines in happy proportion metaphysics and Presbyterianism in his writings, while Professor Harper, in a singular study of Voltaire, revives the old fiction of Voltaire's deathbed remorse and attempt to make overtures with Rome! All free thinkers, be it observed, become scared at the approach of death! That is why Jeremy Bentham, Bolinbroke, Bruno, Darwin, Thomas Buckle, Auguste Comte, Diderot, Gibbon, John Stuart Mill, Paine, Voltaire, Rabelais, Spinoza, Strauss, Renan, Goethe, Shelley, Schiller, Byron, George Eliot, Victor Hugo, Gambetta, Garibaldi, Hume and a thousand others did not invoke the gods they no longer credited. But the old stories still obtain currency, particularly in Princeton.

Professor Harper's "Masters of French Literature" is a specimen of smooth writing and academic judgments. Victor Hugo is about the best essay,

Balzac about the worst in the volume. The veiled apologetic attitude toward a writer whose life was not that of a Presbyterian (before the exclusion of the infant damnation clause) is hardly the perfect way to apprehend Balzac. We find Professor Harper apologizing throughout and telling his students what are and what are not the moral books of Balzac. What would that giant creator of fiction have said to such niggling criticism?—Balzac, who went about Paris one day bemoaning that he had "lost a book" because tempted by a pretty *grisette*! To Balzac great literature was an orgasm; to others it is something politely Presbyterian.

I find, too, on page 156 that Voltaire and the Encyclopædists "To Plato, Aristotle, Descartes, Pascal and Locke they stand related somewhat as the music critics of our newspapers and reviews stand related to Beethoven, Mozart and Wagner." Poor Voltaire! How have the mighty fallen! If this were the case the music critics should ask for higher pay—these Voltaires of the press! However, Mr. Harper's book contains some interesting though not original reading. I prefer the study of Saint-Simon and Montesquieu.

Professor Baldwin is at work on a formidable Encyclopædia of Philosophy and Philosophers, much needed and to supersede Lewy's clever, superficial History of Philosophy. I look eagerly for its appearance. Scribner's publish his "Fragments of Philosophy and Science," some very attractive essays and addresses on psychology. They would be more satisfying and more "scientific" if such a phrase as the "immanence of the deity in the universe" would not occur in the papers on "Theism and Immortality." Such a phrase is neither philosophical nor scientific. But I suppose the delicate savor of Presbyterianism must be preserved at all costs.

Paul Bourget's finished art shines gently in his collection of stories called "Monica." I admired very much the second, "Attitudes," which is Henry James transposed to Gallic soil. It is well known that Bourget is an admirer of Mr. James, as well he may be. These stories are dedicated to Edith Wharton in return for the dedication of "The Valley of Decision" to M. Bourget. Thereat an irreverent reviewer called the log rolling "literary Ping-Pong." Mrs. Wharton, I notice, has just been tripped up by the *Spectator* in an inexcusable slip. She wrote: "The Neo-Platonists were permitted to foreshadow the revelation of Christ." Now as Neo-Platonism did not come into existence until after Christ, the anachronism is obvious. Shades of Plotinus and Porphyry!

Despite its not very alluring title Edward Dickinson's "Music in the History of the Western Church" is a volume of extraordinary interest and a mound of erudition. The article on Johann Sebastian Bach in the chapter "The Culmination of German Protestant Music" alone would make the book of value. Mr. Dickinson knows his subject thoroughly. The Scribners import Filson Young's "Mastersingers," which contains a readable essay on Hector Berlioz, rather an unusual name in English musical writings, though Edward Dowden and Ernst Newman have both handled his difficult *motif* with appreciable brilliancy. Mr. Young writes gracefully. He is a distinct gain to the guild; but I do wish that he had not published his opinion of Villiers Stanford's Irish symphony. He calls it great music, and will live to regret the day when this remark got into print. Saint-Saëns is neatly considered, and there is less of Mendelssohn and Handel than one expects in an Englishman's book about music. All said and done, we may not hope soon to see another such volume as "Old Scores and New Readings"—an inspiration, this title!—with its nervous and muscular English, and its vital appre-

ciations and depreciations of contemporary music; or of Ernest Newman's "Study of Wagner," which blew sky high the metaphysical humbugging Wagner of the Wagnerians, giving us instead a valid piece of portraiture, one as strongly fibred and as sane as a canvas by John Sargent. Usually if you scratch a musical—or an unmusical—Englishman you come upon the skin of Mendelssohn or the skin of Handel. For the opposite reason I entertain hopes for Filson Young. He will grow and forget all about the academic music of the academic Stanford.

As a summer day's diversion let me recommend to you a simply told, sincerely felt Spanish story by A. Palacio Valdes, called "José." It is not so clever as "The Fourth Estate," but it is very human nevertheless. Brentano's publish it.

Next month the University of Pennsylvania bestows the Doctor degree on Edward MacDowell.

Artful Philip Hale wrote the following: "We were also much interested in the story of Mrs. Alma Louise Lerner. She has the hotel habit, which includes cocktails and the use of the parlor piano. Cocktails she takes by day and night, but her favorite hour for piano practice is 4 a. m. You would suppose that at this hour—which is late or early, according to your own scheme of daily life—guests might be disturbed; but Mrs. Lerner thoughtfully removes her boots before she attacks the instrument, probably to withstand the temptation of the thunderous pedal. Certain formidable pianists that visit Boston and work much harm—except to ear specialists—should be persuaded to follow her example.

"There was a time when all pianists of international reputation removed kid gloves after they had made the condescending and at the same time conciliatory bow to the audience. We should like to see the fiercer 'artists' of the day draw their boots in the presence of the people. Of course this would increase the traveling expenses of Mr. Paderewski, the celebrated Polish hypnotist, for matrons and maidens would trample each other in the wild rush for such an intimate souvenir. Indeed, we can imagine an hysterical female fetishist sleeping with a Paderewskian boot under her pillow."

Tolstoy is completely out of patience with modern literary taste. "The ignorance of our educated circles," he declares, "is such that the truly great thinkers, poets and prose writers, whether of antiquity or of the nineteenth century, are regarded as stale and out of date, incapable of satisfying the high and refined demands of the present generation; we either patronize these masters or frankly dismiss them with a contemptuous smile.

"In philosophy the last word is found in the immoral, crude, inflated, incoherent stuff of Nietzsche."

Coming from the lips of a man whose philosophy of life is crude, inflated and incoherent, this criticism would be veritably comical did we not know that the great brain of a great artist is hopelessly overcrowded. There was recently a symposium in a well-known Paris review, which took for its theme Tolstoy's opinion of marriage. His abhorrence to it recalls the words of the amiable St. Paul. This anti-natural attitude is the result of too close a study of the early Christian fathers. What they thought of woman and marriage is only too well known. Yet we cannot help applauding Tolstoy for his Christian consistency. He was excommunicated by the Russian Church for telling its ministers and members that they did not follow Jesus strictly. Now, Tolstoy has followed Jesus literally, as literally as he dared. He is a Nihilist—"he condemned the world"—as was Jesus, and he would have the entire Christian world pattern after the man of

whom Nietzsche wrote: "The first and only Christian died on the cross." He also said that "a Christian who is at the same time an artist is not to be found." Of Carlyle: "After all, Carlyle is an English atheist, who aspires to the honor for *not* being one." And perhaps Tolstoy's wrath over Nietzsche may be found in this excerpt from "The Anti-Christ," page 243: "From the instinct of life of one should, in fact, seek an expedient to put a puncture in such a morbid and dangerous accumulation of sympathy as the case of Schopenhauer manifests [and alas, also our entire literary and artistic *décadence* from St. Petersburg to Paris, from Tolstoy to Wagner], and that that bubble might burst. * * * Nothing amidst our unsound modernism is unsounder than Christian sympathy."

And of the three great stylists, Newman, Renan and Nietzsche, I confess that the music of the German, rhapsodic and mad though it often is, thrills me the most. His code is an optimistic one. He believes in man. He is a realist and prophesies good of future man, whom he would fain see as elevated spiritually over present man as present man is over the ape. So the cycle from ape to angel may one day be accomplished, and by a natural evolution. Anything that claims to be supernatural or superhuman fills me with the same kind of repugnance one feels in the presence of the slimy, abortive and monstrous. Brother, the sun, the sky, the air, the earth—there is our heaven! With Baudelaire I echo: "J'aime les nuages . . . les nuages qui passent . . . là bas . . . les merveilleux nuages." All of which means that I am a sun worshipper, if the day be not cloudy!

Louis Blumenberg, the violoncello virtuoso, tells some curious and interesting stories of the City of Mexico, from which he has just returned after a brief though satisfactory tour in company with Madame Eugénia Mantelli, the popular contralto. About one of Mr. Blumenberg's first sensations in the Mexican city was an earthquake, possibly a side-tracked vibration from the Guatemalan affair, and the beginning of the series that so fatally terminated in the Windward Islands. He was watching a game of Mexican billiards, and when he saw the table slant and the balls run ominously edgeward he thought at first it was the way they played down there. Then he sought the street. It was filled with people, all exclaiming: "The earthquake! the earthquake!" That night the American 'cellist slept with one ear open.

Several things were impressed upon Mr. Blumenberg's attention in regard to concert giving in Mexico. At half-past 8 he waited in the "wings," watching the house fill. It was the advertised hour of the entertainment, and people entered languidly, as if the night were still young and eternity afar. A police official came upon the stage, and, pointing to his watch, crisply said: "It is time. Begin. You advertise 8:30. You must go on at once or else pay the municipal fine." Here is novelty indeed, and an idea that might be profitably imitated in America. The signal having been given, a bell was tolled outside, with an answer from a smaller one indoors. At the third repetition of this railroad symbolism the concert began, for, as Mr. Blumenberg says, he was afraid not to play, seeing jail as a possible penalty.

The attitude of the audience also struck him as odd. The men were noisily enthusiastic, calling aloud *Bravo, brava, bis*, with true European zest. But the women preserved an attitude Asiatic in its immobility. Heavily powdered—enough powder

to free Cuba, as Maggie Cline would say—these fashionable dames never lifted an eyebrow. Yet they were delighted with the performance of *Ludovico, caro*, and those lily-white fingers of his on the fingerboard; but it is not etiquette for Mexican ladies to make any overt demonstrations, which accounted for the grim exterior but not for the rice powder on the cocoanut.

Funniest of all was the behavior of a little, dried-up dark man, who stood in the "wings" and after the 'cellist had finished clapped hands vehemently. On inquiry it was discovered that the poor fellow was a deaf mute, but a great lover of music! Mr. Blumenberg made questioning signs, and after some fingering in the deaf and dumb code he learned that the man heard the vague sounds of the public applause and this was his cue. He would then applaud to his heart's content. Naturally the 'cellist was pleased at such critical discrimination, and to reward this true lover of art he allowed him to carry his instrument to the hotel, which the amateur did with every evidence of joyful pride. On being closely questioned I made Mr. Blumenberg confess that he still admired American girls better than the Mexican variety.

A LETTER TO THE "HERALD."

THE following communication appeared in the *Herald* of last Sunday:

ONE VIEW OF CHARITY CONCERTS.

To the Editor of the *Herald*:

I am not a musician but a music lover, and move in musical circles, and it is from this point of vantage that I see most of the game.

I write in respect to hard working professionals and charity organizations. I venture to assert that there is no class of professionals more imposed on—especially the young attractive ladies who seek to make two ends meet by following a musical career.

Their daily routine can easily be made up of engagements to sing or play at church entertainments, women's clubs or societies and young men's or young ladies' associations, rehearsing, giving time, talent and expending their nervous forces without receiving the refund of even their car fares.

An entertainment to reap profit for a good cause can only be worth giving if the profits will be over and above the rate of fair remuneration to the artists. If the reverse is likely, and society women want entertainment under charitable guise, why do not those on the committees, instead of going around begging artists to give them their time and talent without remuneration, take the more dignified course of putting their hands in their pockets and giving the cause they wish to aid the benefit of their means? It would be more creditable to procure artists whom they have fairly paid than those who have yielded to begging or who have consented, bribed with the false hope that benefit will be realized from those in the audience, on future occasions, who appreciate them—a hope that is never realized.

I do not write without having in view a remedy. There are unions in all trades and even in professions. Why should there not be a union among musical artists? It need not go as far as fixing scales of prices, for the value of an artist's work can only be regulated by his or her ability. But there should be unity of action that would instill the knowledge that "the laborer is worthy of his hire." Musical artists' source of income is from their talent; hence, why give this talent away gratis?

Society women who have talent and persons of wealth in the profession should realize that each engagement they accept to give their services free means so much income taken from musical artists. Let these wealthy ones exact the value of their services, and if they do not need the money it could be set aside to assist the many talented struggling musical artists, who, possessing musical gifts of a rare order, for pecuniary reasons are unable to develop their talent.

A MUSIC LOVER.

NEW YORK, May 17, 1902.

[THE MUSICAL COURIER has been pounding away at this charity concert nuisance for ten years. We have openly advocated refusal to all appeals—un-

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

less indeed when the cause be a national calamity. The foreign singers who visit our shores are very sparing of themselves in matters of charity. And when they do sing they usually receive a big honorarium. In the end it is the poor, hard working American singers and players who give their services.—EDITORS MUSICAL COURIER.]

PHILHARMONIC SOCIETY ELECTS.

THE MUSICAL COURIER candidate, Walter Damrosch, was yesterday elected conductor of the Philharmonic Society of this city. Sixty-four members of the society were present.

Forty-six votes were recorded for Walter Damrosch and thirteen for Emil Paur.

Andrew Carnegie was elected president by sixty-two votes; Richard Arnold vice-president by fifty-nine votes; R. Leifels secretary by forty-four votes; H. Schmitz treasurer by sixty-one votes.

H. WHITNEY TEW IN LONDON.

H. WHITNEY TEW, the well-known basso, who is now in London, England, will present the following comprehensive program at Bechstein Hall to-day, May 21: "Il mio bel poco," Marcello; "Plasir d'amour," Martini; "Nel cor piu non mi sento," Paisiello; "Ein Wanderer," Brahms; "When I was Page" ("Falstaff"), Verdi; "Aus meinen grossen Schmerzen," Franz; "Salomo," Henschel; "Der Knabe mit dem Wunderhorn," Schumann; "Mir Träumt von einsin Königs Kind," Hartmann; "Tune Thy Strings, O Gypsy," Dvorák; "Der Doppelgänger," Schubert; "Augenthalb," Schubert; "The Battle of Pelusium," Stanford; Serenade, Jordan; Marching Song, Liza Lehmann; "Until God's Day," Dudley Buck; "Saddle, to Horse," Dorothea Hollins; "A Farewell Song," Maude V. White; "Cal Carty," Old Irish; "At Rest," Ethelbert Nevin; and "Goldthread's Song" ("Ivanhoe"), Charles Wood.

Whitney Tew's many admirers in the United States and Canada will be glad to learn that he will probably be heard in America during the months of January, February and March, 1903. Mr. Tew expects to visit his beautiful summer home near Jamestown, N. Y., in August and September, returning to England later for an autumn tour.

Lincoln's Matinee Musicales.

OUR correspondent, Fannie L. Miller, sends the following:

"The Matinee Musicale, of Lincoln, Neb., recently elected the following officers and members of the board of directors to serve next season: President, Mrs. E. H. Barbour; vice-president, Mrs. Henry B. Ward; recording secretary, Mrs. Ross Curtice; corresponding secretary, Mrs. E. Lewis Baker; treasurer, Mrs. J. W. Winger; librarian, Miss Eleanor Raymond; auditor, Mrs. D. M. Butler; active members elected to the board, Mrs. E. P. Brown, Mrs. R. A. Holyoke, Miss Annie L. Miller; associate members elected to the board, Mrs. W. C. Wilson, Mrs. Paul Hohn, Mrs. A. W. Field."

Evelyn Oertel Dead.

EVELYN OERTEL, the singer, died last Saturday at her home in New Haven, Conn. She made her reputation principally in Germany and England. For many years she was a member of the Royal Theatre Company at Dresden. Her husband, the late Julius Oertel, was an officer in the German army. Madame Oertel was fifty-two years old. She is survived by two sons, Hans Oertel, a professor in Yale University, and Dr. Horst Oertel, of the New York Medical College.

The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

(Founded by Mrs. Jeanette M. Thurber. Chartered in 1891 by special act of Congress.)

128 EAST SEVENTEENTH STREET, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH, and others.

A FOOLISH FORGERY.

WHY any sane person should forge a name to a letter, the harmless contents of which should not even call for even a nom de plume, is hard to decide, yet the one herewith reproduced, dated March 12 and signed "Yvonne de Treville," was received at this office and pub-

authenticity of every communication received unless the contents warrant it, and the above was answered in good faith and as a duty to our advertisers and readers to furnish all information possible on matters musical.

THE MUSICAL COURIER ignores anonymous letters, and

took her place in the role of Elizabeth in Wagner's "Tannhäuser," did herself proud and was given most enthusiastic applause. The beautiful prima donna will long be remembered by the big May Festival audience, and she will be expected next year in the role of honor. She will sail soon

Wednesday March 12-1903.
 Edith the "H.C." —
 I just desire to call your attention to something I have witnessed in this country, and which I thought very ridiculous. On Friday night I went to the concert of the Metropolitan Opera House, and after leaving there a two members left disgusted; my opinion coincides with this editorial from the Times. But I have something to add. Why did the "Concertmaster of the Opera, since 1892" (C) celebrate his anniversary of his musical career in this country? Is he such a prominent artist to do that? Who ever heard him out of the City? Is he an Isage or a Paraceti to do that? Don't you think that's very ridiculous?

Has he really been the Concertmaster of the opera since the time published in all the papers? I think that is a mistatement. Has not Mr. Smith and Bremer been Concertmasters there too?

I wish you would answer me why is it that every time that Rubini's has played (the concert in D major (by Paganini) as advertised — he has not done so? He only played the first movement. I never heard the Adagio and the Rondo of said concert played by him. Was it funny that he thought he did play the whole work?

*Very truly yours,
 Yvonne de Treville*

THE FORGERY.

lished in THE MUSICAL COURIER of March 19, with editorial comment and answers to the questions asked. The other reproduction, dated Bilbao, Spain, April 26, is from the real Yvonne de Treville. Read the two letters—compare the writing and the story is told.

While THE MUSICAL COURIER is better posted on the identity of every artist of note than any other institution in the world, it hardly feels called upon to investigate the

*Bilbao Spain
 the 26th of April*
 To the Editor of the Musical Courier
 Dear sir,

As I have not been in America since October 1900 and was singing in Paris the very date the letter in the enclosed paragraph purports to have been written by me from New York, I will be very much indebted to you if you will publish these facts showing that the letter is a forgery. Counting on your well known justice and thanking you in advance I am,
 Very sincerely yours,
 Yvonne de Treville

*Permanent address in Paris
 37 Avenue Marceau*

YVONNE DE TREVILLE'S REPLY.

it was not until the note from Yvonne de Treville, the operatic soprano, was received were we aware that someone had appropriated her name. We hasten to repair the error as far as it is in our power. The same energy will also be used to discover the perpetrator of so foolish a forgery.

Miss Babcock's Orchestral Concert.

THE Young People's Orchestra, of Nyack, Isabel Babcock leader, gave their seventh annual concert there on May 14. This orchestra has advanced carefully each year in its musical conception, and the program this year shows the able discrimination of Miss Babcock in the works selected. Mendelssohn's "Midsummer Night's Dream" opened the program, followed by soli and orchestral excerpts from Schubert, Schumann, Danclo, Gounod, Beethoven, Haydn, Saint-Saëns, Ries, Franz and De Beriot.

The soloists were Estelle Platt, vocal; May Keenholts, Maurice Picard, and Albert Dawson, violin. The accompanists were Mabel Gilson and Reginald Sweet.

Sara Anderson in Ann Arbor.

THE following from the Detroit News-Tribune of May 18, tells the story of Sara Anderson's success at the recent Ann Arbor May Festival:

"ANN ARBOR, Mich., May 17.—In a blaze of glory the ninth annual May Festival of the University of Michigan closed to-night. Fully 4,000 people have been in attendance, and Ann Arbor has been crowded with the gayest host of visitors of the year.

"The mere fact that Madame Galski did not appear to-night is not especially regretted, for Sara Anderson, who

for Europe to sing Elizabeth in the superb production of "Tannhäuser," to be given at Bayreuth."

Joseph Baernstein, the basso, and Sara Anderson gave a joint recital in Sandusky on Monday night, which closed their season.

J. Fred. Wolle.

WILLIAM STEWART AYARS, of Brooklyn, is the author of an interesting letter in the New York Times commending the frequent and favorable references of J. Fred. Wolle, of Bethlehem, Pa., in the Times' reports of the Cincinnati music festival. Mr. Ayars pays an eloquent tribute to the musical ability and modesty of Mr. Wolle, whom he describes as the "foremost exponent of Bach and one of the first organists in America." Mr. Wolle, by the way, is also an orchestral and choral conductor. His success as a leader may be gleaned from this paragraph:

"The Bach festival of the spring of 1900 in Bethlehem, alluded to by Mr. Henderson, probably did more to make Mr. Wolle known outside of his immediate circle than anything else. The Bethlehems combined probably do not number 20,000 souls, yet here Mr. Wolle was able to get together and drill an orchestra and chorus that interpreted the master as he never was before or since in America. Such is his power of arousing enthusiasm among his friends that I know of one young man who started in just the winter preceding that festival, on Mr. Wolle's urging, and without any previous instruction was able by the time the festival was held to play the 'cello in the orchestra, and to play it well, too."

A BOWMAN PUPIL.—Miss Cecile Louise Castegnier, artist pupil of E. M. Bowman, Steinway Hall, played two groups of piano pieces before the Women's Philharmonic Club, at Carnegie Hall, Wednesday, May 14.

The American Institute of Applied Music.

METROPOLITAN COLLEGE OF MUSIC,
 212 WEST 59TH ST., NEW YORK.

Faculty and Examiners include William Mason, Albert Ross Parsons, Harry Rowe Shelley, John C. Griggs, Paul Ambrose, Orton Bradley, Lillian Littlehales, Alfred D. Wickes, Kate S. Chittenden, Lisa Delhase-Wickes, Wm. F. Sherman, McCall Lanham, etc., etc.

Voice Department in charge of TOM KARL.
 The residence department furnishes a refined and quiet home.
 For information address KATE S. CHITTENDEN, Dean.

HOLMES GOWPER

TENOR

Address Kimball Hall or Bureau of Fine Arts, CHICAGO.

The Mendelssohn Trio Club.

Alexander Saslavsky, Violinist.
 Victor Sörlin, Violoncellist,
 Charles Gilbert Spross, Pianist.

For Terms and Open Dates address VICTOR SÖRLIN,
 163 West 64th St., New York City

ADELINA SILSA,

Brilliant High Soprano.

(IN LONDON, MAY-JULY; AMERICA, 1903.)

Address: H. DELMA, Via Bettino Ricasoli No. 2, MILAN, ITALY.

Northeastern Sängerbund of America.

For compositions (a capella) for male chorus, which are to be produced in the programs of the Twentieth National Sängerbund, which takes place in July, 1903, in Baltimore, Md., the directors of the Northeastern Sängerbund herewith offer two prizes, one of \$150 and the next best of \$50 to be decided by the judges. The native applicants (only such are eligible) must send their compositions sealed and accompanied with a motto by September 1, 1903, to Dr. L. WEYLAND, 134 East 87th St., New York City.

Only one composition by any applicant will be accepted for this prize competition.

By order of the Northeastern Sängerbund.

THE MUSIC COMMITTEE:

Dr. L. WEYLAND, New York, Chairman,
 CARL KUHL, Philadelphia, Secretary,

Greater New York.

New York, May 12, 1902.

IN the park the other day a cheery voice called "How do you do?" and on looking up to the equestrienne the voice was found to proceed from the ever youthful Mme. Luise Cappiani, an ardent devotee to horseback riding, and who might well be the envy of many a younger woman, so vigorous and energetic is she. The well-known teacher of Italian voice culture sails from these shores June 19, returning to her new apartment in the Gosford about October 1.

Platon Brounoff, the prominent Russo-American, has finished his course of lectures to the people under the auspices of the board of education, the subject being "Russian Life and Music," the number given ten, in Manhattan and Brooklyn boroughs. Last week found him still busy with various concerts, he having played at four, one of these at the Seventh Street M. E. Church, where he has charge of the music.

Mary Sherwood sang at Miss Bates' students' recital at the Waldorf last week and caused renewed interest in her voice and career because of particularly agreeable singing. Her numbers were "Hidden Love," Grieg; "Menie," MacDowell; Serenade, Strauss, and the "Una voce poco fa," from Rossini's "Barber of Seville."

Her singing in the same place will be recalled last year, and since then her voice has grown in both quantity and capacity of expression, so that much and genuine interest was manifested in her, especially by the large throng of people who attended the recital last week. Others who participated were Miss Margaret MacCalmont, Mrs. Prescott-Crafts and Mrs. Charles Stoppani, with several choruses by a dozen or so young women, all pupils of Miss Bates, who played the piano accompaniments, much to the regret of various discriminating listeners.

J. Warren Andrews gave a concert at the Weehawken High School last week, assisted by members of his choir, with Albert Janpolski, baritone; C. Niel-Raben, violin; his daughter, Nellie E. Andrews, pianist, and Miss Kinney, elocutionist.

Arthur Griffith Hughes had an offer from a summer opera company, but declined it, though he would have had a solo part. He began his new position in church last Sunday. Among those who have recently heard and complimented him is Kate Stella Burr.

J. Harry Wheeler concluded his interested and instructive course of lectures on Thursday afternoon. His subjects included "Vocal Methods," "Respiration," "Registers," "The Child's Voice" and "The Art of Singing." Every singer should have heard these lectures. On Thursday evening Mr. Wheeler gave a delightful students' recital. The performers were Mme. Elizabeth Rudrauff, Miss Flora Macdonald, Mrs. Cook, Mrs. Alma Westlin and Mrs. C. E. Davis, W. Andrew Hemphill, Geo. B. Wick, Lee McClure, Chas. E. Davis, John Lines, Don Cooper and F. O. Newlean. Miss Anita Marquisee, of Syracuse, played a brilliant violin solo, exhibiting an artistic temperament and great technical ability. Mrs. J. Harry Wheeler added largely to the occasion by a scholarly rendition of several brilliant piano selections. Miss Violet Harrison played skillful accompaniments. Musically style and purity of vocal method were marked fea-

tures of the singing, and reflected great credit upon the teaching of Mr. Wheeler. Mr. and Mrs. Wheeler sail for Europe on July 26.

Mrs. Morrill's last musicale of the season occurred on Thursday evening, the artistic salon in the Chelsea quite filled with an interested audience of refined people. Those who participated were Miss Georgia T. Schoonmaker, Helen Campbell, Susan Boss, Edna Hudson, Alice MacGregor, Florence Clark, Genevieve Adams Hewitt and Mrs. St. John Duval. Besides these singers, Miss Beulah Boss and Mr. Wiefenbach played violin obligati.

Mrs. Morrill is ever a skillful program maker, and this evening was no exception, the program gradually rising to its highest climax in the final number, the "Frieschütz" Scena and Prayer, brilliantly sung by Mrs. Duval. Miss MacGregor's lovely, fresh voice was heard to best advantage this evening, notably in the "Bel raggio," by Rossini, which, too, was done with dash. Mrs. Hewitt's characteristics, as observed, were musical nature, with true and clear soprano voice illuminated with understanding; her most effective number was the Faure "Sancta Maria," to which Mr. Wiefenbach added an excellent violin obligato. Miss Carpenter, a pretty girl, pleased greatly with Edna Park's "Memory," and the same might be said of Miss Hudson, whose sympathetic appearance and songs won for her flattering attention. Miss Clark sings like a professional; Handel's "O Thou That Teltest" steady and true, Molloy's "Wandering Knight" very effective. Miss Boss sang Aylward's "Beloved It Is Morn" well, with a fine obligato violin part played by her pretty sister. F. W. Riesberg accompanist. This finishes the Morrill monthly musicales, which have won for that lady increased reputation and the affectionate admiration and regard of all privileged to attend.

Carl G. Schmidt gave a students' recital at a private residence last Saturday, some pupils selected from his class appearing in solos and duets, as follows: Misses Ella E. Benson, Harriet Hastings, Olive McDowell, Charlotte Elizabeth Cook, Helen Harris, Alice Paulmier, Frederika Snow, these being the composers represented: Rheinberger, Schubert, Beethoven, d'Albert, Mendelssohn, Chopin, Wagner and Liszt. At the close of the program there followed the reading of the report and award of prizes.

Arthur Griffith Hughes, baritone, and Carl Haydn, tenor, have been engaged for the summer months as soloists for the Temple Beth Miriam, Long Branch. Last Wednesday they both sang for the Church Actors' Alliance each a solo and a duet, at Zion and St. Timothy's. On the 22d Hughes sings at Madame Courtney's musicale; May 25, in Gaul's "Holy City," Jersey City; in Newburgh, N. Y., on May 27, and in Port Chester May 29. Hughes is rapidly becoming known as a successful young baritone.

Clifford A. Wiley has been engaged to sing at the next convention of the New York State Music Teachers' Association, at Newburgh, June 24-27; his numbers will be the prologue to "I Pagliacci"; "What Is Love," by Owst, and "Lend Me Thy Love," by Brockway. In August he will appear as soloist at the Mountain Chautauqua, Mountain Lake Park, Md.

Miss Bisbee gave a pupils' recital at her studio in Carnegie Hall last Friday afternoon, and the spacious studios

were thronged with an audience interested in the music. These were the pianists: Misses Madeline and Josephine Schmoeller, Mabel Wilcox, Maud Boone, Letitia Howard and Edith L. Mason. A young beginner also played, showing what Miss Bisbee's method can accomplish, and all did credit to their teacher. Frances Travers sang.

Willis E. and Mrs. Bacheller were at home last Tuesday afternoon, at their new home, "Il Bosco," Cliff avenue, Pelham, N. Y.

Florence Stockwell, one of Parson Price's best pupils, sang at the opening of the new Town Hall, Irvington, Monday night.

Mme. Louise Gage Courtney's annual pupils' prize contest occurs to-morrow, Thursday evening, May 22, at Room 1, Carnegie Hall.

JOSEPHINE JACOBY.

MME. JOSEPHINE JACOBY as the contralto soloist at the performance of "The Messiah" in Paterson, aroused great enthusiasm by her singing. She sang her solos more sympathetically than ever. The following are extracts from reports in the local papers:

Mme. Josephine Jacoby gave a splendid reading to the aria, "O, Thou that Teltest Good Tidings to Zion," and was efficient with such other numbers as fell to her lot. Her voice is strong, full and resonant as organ pipes, and her vocalization was smooth and true to oratorio style.—Paterson Guardian, May 6, 1902.

Madame Jacoby, the contralto, has a magnificent voice, which she has wonderfully under control. Her lower notes are extremely sympathetic and sweet, and the finished manner in which she sang was much admired. "He Was Despised and Rejected" never had sweeter notes floating in magnificent effect through the air than those which enraptured that audience last night.—Paterson Evening News.

Madame Jacoby, contralto, sang through her long role with excellent effect. She was best in recitative, controlling her lower register with much technical ability.—Paterson Call.

A burst of applause greeted Mrs. Josephine Jacoby as she rose to sing the recitative, "Behold, a Virgin Shall Conceive." She followed with the aria, "O Thou that Teltest Good Tidings to Zion." Mrs. Jacoby's voice is a rich contralto, warmly sympathetic. She sang the florid aria in a manner to delight her audience.—Paterson Daily Press, May 6, 1902.

The soloists were in even better voice than the evening previous. Mrs. Jacoby's rich contralto voice was an inspiration to her hearers. She sang the difficult arias with ease, and her tones were full, sweet and sympathetic. Besides possessing a magnificent voice, she is attractive and gracious. Mrs. Jacoby was the recipient of a beautiful bouquet of red roses.—Paterson Daily Press, May 7, 1902.

A Greco Pupil in Grau Opera.

THE following is from the New York Sun of recent date:

One of the new singers at the Metropolitan Opera House next winter will be Francesco Guardabassi, who has sung with success in private concerts during the past season. He is a baritone and will make his first professional appearance in this country with Mr. Grau, although he has sung with success abroad.

He will in all probability make his debut as Mercutio in "Romeo et Juliette." M. Guardabassi sings in French and Italian. He will also sing Valentine in "Faust," Silvie in "I Pagliacci" and other roles in the baritone repertoire.

Guardabassi was a prime favorite with the social set at Newport last year, and under Signor Greco, the teacher of Etta Miller Orchard (soprano of the Marble Collegiate Church), has made great strides, so that his forthcoming appearances with the Metropolitan Opera will attract much local interest. The singer is a tall, handsome type of the Italian, possessing a fine voice and ardent musical temperament; under Greco he has brought his voice under such control that he can aim for the highest.

New York College of Music,

128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private Instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

ETHEL L. ROBINSON

(LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.
"Musikchor, London."

LONDON, ENGLAND.

FÉLIX FOX, Pianist

Address HENRY WOLFSOHN, 131 East 17th St., NEW YORK.

The Guilmant Organ School.

COPYRIGHT.

President:
ALEXANDRE GUILMANT.

Director:
WILLIAM C. CARL.

Vice-Presidents:
THEODORE DUBOIS,
JULES MASSENET,
EUGÈNE GIGOUT,
J. FREDERICK BRIDGE,
EDMUND H. TURPIN,
T. YORKE TROTTER,
CHARLES H. PEARCE,
GERRIT SMITH,
JOHN E. WEST,
W. STEPHENSON HOYT.

Schedule of Work.

The schedule includes the study of the organ, harmony, counterpoint, orchestration, musical form, musical history, musical analysis, organ tuning and practical work in preparation for the church service.

Two years constitute the course. Examinations are held at the end of the Fall, Winter and Spring Terms, and diplomas awarded at the end of the second year to all students who successfully pass the examinations and give evidence of their ability.

A special feature is made of hymn-tune playing and sight-reading.

Students are prepared for the American Guild of Organists.

Recitals occur each month during the season, and exceptional advantages for organ practice are offered.

Students desiring to study the organ under Mr. CARL, without taking the regular course, have the privilege of doing so.

Vacations occur at Christmas and Easter.

Send for Catalogue.

34 West 12th Street, NEW YORK.



CORSO VENEZIA 65, MILAN, ITALY.

It looks at present not only possible but probable that the Scala Theatre will be kept open during the next five years, since His Majesty King Vittorio Emanuele has just sent his own personal subscription for ten shares to the management of the Scala. The scheme planned for the maintenance of opera at the Scala is on a subscription basis covering a period of five years, payable in five annual instalments, each in advance.

Thus far nearly two-fifths of the stock or shares have been signed for.

The existing management, the conductor and the dictator, as to choice of repertory and publications, will not be changed in the event of the scheme going through, which, as said above and in a previous letter, seems likely enough.

The people then will have, in the words of Montesquieu, "the government (management) they deserve" at the Scala.

At the second concert of the Società Orchestrale, given at the Scala Theatre on Sunday afternoon at half-past 14 o'clock (14:30, or 2:30 p. m.), the following was the program:

Till Eulenspiegel.....R. Strauss
Freischütz Overture.....von Weber
IX. Sinfonia (orchestra, soli e cori).....Van Beethoven
Soloisti—Signorine Bice Silvestri, soprano; Costanza Cernuschi, mezzo soprano; Giuseppe Borgatti, tenore; Luigi Nicoletti, basso.

In the overture the horns were not always sure of their entrance and attack of tone; otherwise this ever fresh Weber music was played with much finish by the fine orchestra.

The three purely instrumental movements of Beethoven's Ninth Symphony were played splendidly. In the fourth the contrabassi and the violoncelli had quite a story to relate in recitativo or declamatory style, and when they had delivered their part well, their sisters, the violas, joined them and later admitted the violins into their music secrets, when the whole story leaked out and was caught up by the brass instruments, and the animated orchestral conversation became very general. When the instrumentalists could proceed no further they appealed to a mighty chorus of singers to help Beethoven's glorification with a "Hymn of Joy" by Schiller.

Although it was a matinee or afternoon concert, at half-past 14 o'clock all the musicians and the majority of the male chorus were in evening dress, many of the latter wearing white gloves. The vocal quartet can hardly be called a good one in ensemble effect. Signor Nicoletti, the basso, opened the singing part of the symphony movement in a voice most throaty, and continued thus to choke or swallow his music until the effect was lost by the

addition of the other voices. Yet the singer is said to possess an excellent voice.

The voice of Signorina Silvestri did not sound so sure, free and clear as in the part recently sung by her at the Scala in the opera "Germania." At first the lady started out like a frightened bird, tremulous and uncertain, high and lofty, far away from her companions, her voice not seeming to blend with theirs for some time. But then this Beethoven Quartet has made a somewhat similar impression upon me at almost every hearing I have enjoyed of the work. Always the soprano has appeared to be scaling heights that were perilous, too near the brink, as it were, for absolutely safe conduct through the labyrinthian harmonies without good support from her companions, and on this occasion she seemed to stand alone much of the time, unaided or seconded by the voice nearest her own, that of the mezzo soprano. If Signorina Cernuschi's mezzo soprano or contralto voice is in quality anything like her good looks, I am sorry I could not hear more of it, for between the high soprano and the tenor she failed to make herself heard.

Signor Borgatti (though in evening dress, disdained the adornment of white or other gloves) moved about uneasily, probably for want of dramatic action; even seated with his left hand in his trousers' or vest pocket, he appeared restless without opera surroundings. The moment he had taken his seat, on entering, he leaned back and stretched his feet out; then, with his left hand in pocket he again sat up and began to motion slightly with his right hand in token of recognition and greeting to friends he was singling out or discovering in the audience, just as I have often seen him do at the opera. While the tenor sang his quartet music correctly, indeed quite well, he seemed, nevertheless, to say: "I am doing my part in this, but I can do greater things alone."

The chorus did very good, really excellent work throughout the choral movement of the symphony, except that the sopranos did some flattening in the highest and strongest regions. The pianissimo effects were beautiful.

The orchestra was superb, doing themselves and their master, Arturo Toscanini, much honor. Aristide Venturi and Gino Calcaterra were responsible for the training of the chorus, numbering about 220 singers (including the Scala opera chorus), and with the orchestra making a total of 350 executants.

"Till Eulenspiegel," of Strauss, which pleased so well at the first concert, had to be given again at this second. Is there any known orchestral language or feature (or instrument excepting the harp) not treated characteristically and humorously, as well as seriously, in this curious composition? Strauss has a vivid and wonderful imagination, and a no less wonderful mastery of the orchestra in which to express his ideas.

All the music was enthusiastically applauded by a vast audience filling the top and lower parts of the theatre, but by no means all of the boxes. Maestro Toscanini received an ovation. He certainly is a more able conductor of orchestra and of concert music than of opera. In certain directions Toscanini is great. His orchestra conducting is one of these.

The third concert offered this program:

Manfred Overture.....Schumann
Allegro di Concerto (per piano ed orchestra).....Da-Venezia
Soloist, Prof. Ernesto Consolo.
Parsifal, Incantesimo del Venerdì Santo.....Wagner
IX. Sinfonia (orchestra, soli e cori).....Van Beethoven

And the fourth also brought the Ninth Symphony of Beethoven for the third time within eight days. This was given between two other Beethoven numbers, the "Egmont" Overture and the "Leonora, No. 3."

Beyond what has been said in treating the first and second concerts, there is but little comment to be added concerning the last two, the only new feature being the

introduction of a pianist, who played remarkably well a concerto movement by a rising composer. Both the composer and the pianist are young men and Italian musicians.

DELMA HEIDE.

MUSIC IN HOLLAND.

THE HAGUE, MAY 7, 1902.

IN our days music, like the guard of Napoleon, "ne se rend pas," even in spring and summer. In this country formerly the end of the opera season was the beginning of a pretty long lull, and of music in parks and gardens there was not much made of. Now, with musical festivals, and specially the regular arrival by June 1 of the renowned orchestra of the Berlin Philharmonic Society at Scheveningen, the beautiful sea-bath, a quarter of an hour's distance from The Hague, there is no way to escape "that most costly of noises," as a hater of music ventured to dub that sublime art. In fact, there is now a summer season as well as a winter one, and for many people the former is still more important than the latter. The orchestra from Berlin remains every summer from June 1 till the end of September, giving daily two concerts (often with soloists), of which those on Friday night are the most interesting. Of course The Hague gives a large contingent to the public that assists at these concerts, but not only The Hague—Delft, Leyden, Rotterdam, Amsterdam likewise, as the distances are so short.

Well may the reader ask, Why an orchestra from Germany? Was there none at The Hague or in the country? Indeed there was one at Amsterdam, that of the Concertgebouw, an excellent band, formed by Willem Kes, actually at Moscow, now under the direction of Willem Mengelberg. But at the time when the management of the sea-bath Scheveningen passed from the municipality of The Hague to a private society, the young Amsterdam orchestra had not the reputation it has acquired since then, neither was it free for the whole summer season. The new managers wanted an orchestra of world renown for the international public, and at The Hague the orchestra could not meet the requirements of the modern repertory. The Hague, the seat of the court and of Parliament, borrows the Amsterdam orchestra for its great winter concerts. That things have come to such a pass is in the main the fault of the municipality of The Hague itself, that did nothing to keep the orchestra up to the mark, by engaging young gifted musicians and providing them with good instruments. And it was the same current of indifference to art and foolish economy, joined to dislike of the theatre, that brought our French opera, once the pet of court and commune, and one of the best theatres of Europe, almost down to ruin. Some twelve years ago there still was a German opera at Rotterdam, once an excellent opera indeed, that gave representations at The Hague and Amsterdam. The authorities did nothing for it. Everything was left to private initiative, and, as is generally the case, in the long run the willingness to give was found wanting, the money bags were shut up and the German opera died its natural death. Amsterdam boasts of Dutch opera. With a very good orchestra, a good chorus and a number of artists with fine voices, it is strongly protected by some very rich merchants and by the popular favor. Still, there is a strong current against it, since it does nothing or little for the national art, producing mostly bad translations of French and Italian operas and Wagner dramas. And the troupe contains so many foreign elements, Belgian, French, German, American, that it is hardly fair to speak of a Dutch opera. The French opera at The Hague also often admits American elements, but the fact that they generally studied in Paris makes them less at war with the French than with the Dutch language. Here are some names of Americans who have made a good figure as opera artists in this country: Lalla Miranda, who went from The Hague to



Mme. EVANS VON KLENNER.

School of Vocal Music.

Voice Culture, Style and Repertoire in Four Languages.

SUMMER SCHOOLS:

May 15 to June 25, Winston-Salem, North Carolina.

June 30 to August 15, Lakewood, Chautauqua Lake, New York.

Paris
Exposition, 1900.
Only Honorable
Mention or Distinction
of any Vocal Instructor.

Residence-Studio:

230 West 52d Street,
NEW YORK.

E. PRESSON

MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.

Telephone: 1380 COLUMBUS.



MISS

FEILDING ROSELLE,

Mezzo-Contralto.

ORATORIO, RECITAL and OPERA.

ADDRESS:

221 West 44th Street, NEW YORK.

the Monnaie at Brussels; Fannie Francisca, now the wife of the stage manager of the Dutch opera, Mr. Coini; Gertrud Sylva, who, it is told, will make next season her debut at Brussels; Georges Chais, the well-known baritone; William Castleman, who is now soon to try his luck in Paris as Siegfried in Wagner's *Götterdämmerung*.

The Dutch opera at Amsterdam has since a few years a rival in the so-called *Amsterdamsch Lyrisch Tooneel*, a smaller company that produces works of Mozart, Lortzing, operettas in the Dutch language, and with success. It is a pity that our composers have as yet not been able to make their mark in dramatic music. Many have tried, but all ended in failure, and no opera of a Dutchman has lived longer than for one season. Neither can it be said that our composers did produce in the other branches of music works worth or likely to pass the frontier and winning foreign audiences. What is wanting is not talent, but originality, fire. There are a few exceptions, but they remain exceptions, and, situated as we are geographically, having France and Germany as near neighbors; willing as we are to follow the lead of others, it is hardly to be expected that we shall have a real national music, as we have a national art of painting. Perhaps if Mr. Wagenaar, the Utrecht organist, stumbled on a good Dutch libretto for a comic opera he might give us something original and nice. His music has the right humoristic vein.

For the rest we are, musically speaking, not badly off at all. There are besides the Concertgebouw Orchestra, of Amsterdam (Richard Strauss dedicated his "Heldenleben" to it), very good orchestras at Utrecht, Arnhem and Groningen; good military bands (that of The Hague, under Bouwman, for instance); excellent choral societies and string quartets, and a number of very gifted soloists, especially vocalists. The American public knows a few of them—the violinists Johannes Wolff and Jan van Oordt, the violoncellist Hollman, the pianist Ed. Zeldenrust, and needs not to be reminded that van Rooy's cradle stood in Rotterdam.

DR. DE LONG.

A GAS FLAME ORCHESTRION.

A SINGULAR musical instrument belongs to a man up town, who made it in pursuance of suggestions from Prof. Ogden Rood, the famous scientist. Until informed no one would ever recognize the apparatus. It is part of the chandelier in the owner's drawing room. The basis of the affair is the so-called musical flame. When gas is burned in a cylindrical chimney of a certain length and width it produces a musical note. According to the angle at which the vapor is emitted from the jet there will be either a sound or silence. A simple contrivance enables the owner by touching a button to change the flame from the musical to non-musical at his will. There are thirty lamps in his chandelier so arranged as to make four octaves. The keyboard is in a corner of the room where it occupies but little space and might easily be mistaken for a convenient shelf on the wall. The music produced by the flames is very pleasant. It is not as loud nor as vibrant as that from either wood or brass wind instruments, but is fuller and more sonorous than a whistle or a flute.

An odd feature of the instrument is that playing on the flames does not vary the amount of light produced, the musical being indistinguishable from the non-musical flame. All that the spectator notices is a delightful melody of unusual timbre coming to him from the chandelier.

The owner has frequently had considerable fun by playing the instrument when someone was in the room or hall that knew nothing of the affair. Where the auditor was educated, he was puzzled and looked about the parlors in vain for the new fangled music box he believed to be at work. Where he was ignorant, he usually manifested some fear along with his bewilderment. A neighbor's servant who chanced in there declared that it was "spooks," and could hardly be persuaded to revisit the house.

While the cost of the gas organ, as the owner calls it, is not great, its construction demands considerable time in order to secure the proper notes from the chimneys. In the case described the owner devoted several months to trying chimneys of varying lengths and widths before he obtained the satisfactory musical scale. Not only the length and width of the chimney, but the thickness of the glass, the uniformity of the walls, and even the composition of the glass itself, affect the musical note given by a flame.—Evening Post.

MAY FESTIVALS.

CINCINNATI.

CINCINNATI, May 17, 1902.

THE fifteenth Cincinnati May Music Festival has come and gone. It had many artistic features and was a financial success.

On Wednesday evening, May 14, "The Beatitudes" of César Franck were presented, J. Fred Wolle, of Bethlehem, Pa., opening the concert with Bach's Toccata in F on the great organ.

The work itself, which is of novel and striking interest, presents extraordinary difficulties in the vocal score. It is so entirely different from the old conventional style of oratorio that one would hardly recognize in it the old form of expression used by the masters. Its texture, style and color treatment are entirely different. It is really a symphonic oratorio, with many themes and yet one leit-motif—that of Christ pervading the whole. It would be ridiculous to call it French music, for César Franck, although taught in the Belgian schools, is very markedly influenced by Wagner and Liszt. There is a wonderful mysticism pervading the music, but in spite of all the involved intricacies, clearness of expression is one of its most pronounced beauties. He approaches and treats all the subjects of "The Beatitudes" with a reverence that carries with it the inner sense of conviction. The intellect works more with him than the heart, but the sublimity of his treatment is never in doubt.

For a mass chorus of 500 voices to master this work and appropriate its spirit is a colossal undertaking—and all honor to the Cincinnati Festival Chorus and its local director, Edwin W. Glover, that it was so well done. The chief difficulties in the choruses lie in their complex harmonic treatment and frequent changes of rhythm and tempo. There are antitheses in the divisions of the chorus parts, illustrating as in "Faust" and "Tannhäuser" the constant struggle between good and evil, with the final triumph of good as voiced and exemplified by Christ. The whole fundamental fabric of Christianity is interwoven into the subjective treatment of "The Beatitudes."

The evil principle is personified by the male chorus and the other situations are taken by the mixed chorus. In the interlacing of these different subjects the chorus must stand on firm ground to be able to do them justice. It is in this direction that the work of the Cincinnati chorus is especially to be complimented. They showed in all the voice divisions a thorough understanding of the character, personality and spirit of the work. To be singled out for special favorable comment are the tenors, and that is a rare thing to be able to do at any music festival. Perhaps the weakest division was that of the basses, although they formed generally a good background, and their lesser prominence may be accounted for from the fact that César Franck shades but little with the deeper tones.

The sopranos were delightfully clear and true in their expression. If we take the chorus work as a whole its most striking feature was the uniform musical quality of tone which it maintained. This tone was always fresh and buoyant.

There were times when the chorus commanded fine crescendos and sang with dramatic intensity and power. Instances were in the second terrestrial chorus of the Third Beatitude, terrestrial chorus of the Fifth Beatitude and the final chorus of the Eighth Beatitude. It is worthy of note that in these dramatic passages each voice division made its force felt distinct from the others with good proportion and blending in the ensemble effect.

The most beautiful and varied in treatment of "The Beatitudes" is the First, and the best work of the chorus was done right here. One of the most enjoyable numbers was the quintet and chorus ensemble in the Second Beatitude. The most delicate expression was observed, true to the sentiment of the music. A genuine test the chorus stood in the fast and furious tempo of the Seventh Beatitude. Mr. Thomas has often been accused of rushing his tempi, but in this instance the tempo suited the character of the dramatic situation exactly, and the chorus kept pace with him unflinchingly. The chorus was built upon a solid foundation and responsive to the requirements of tempo and rhythm.

If toward the close—in the final choruses of the Eighth

Beatitude—the chorus flagged to some degree and failed to reach the climax at the end with the crashing orchestra, it was simply because they were tired, and in the colossal difficulties through which they had passed such a result was pardonable. From a choral standpoint the performance of "The Beatitudes" was a noteworthy success. And it was supported by an orchestra under the direction of Theodore Thomas, that is, if anything, more thoroughly equipped for its work than ever before. The beauties of César Franck's work in the orchestration are marvelously effective, and the color scheme, while it is never overdone, is exceedingly apt and original. The Fourth Beatitude, to break the monotony, is given up entirely to the orchestra, relieved by a tenor solo.

While all the soloists of the festival made their appearance, the work assigns the parts very unequally, tenor and bass singing most of them. Ben Davies had the lion's share and sang in his usual artistic style.

Andrew Black made his debut before an American audience and created a good impression.

Gwilym Miles, who assumed the part of Christ, is to be congratulated.

Mrs. Marie Zimmermann had not a great deal to sing, but she is a fine artist with a great deal of reserve power. Miss Clara Turpen sang her solo well, and Mr. van Hoose was heard in the ensemble work.

The second concert of the May Festival, Thursday afternoon, May 15, was an innovation over the past in the entire historic series, for it was the first time that a choral work of pretentious rank was given at any one of the afternoon concerts.

This course was made necessary by the curtailing of the number of concerts from seven to five, and fitted admirably into the new scheme. It was a combination of the usual afternoon and evening concert, and presented pleasant features of both. The chorus number, which was given in the first part of the program, was Mr. Thomas' arrangement of scenes from the first and second acts, and the aria, "Che Faro Senza Eurydice," from the third act of Gluck's "Orpheus," with its choral accessories.

Nothing better adapted to the tastes of an average afternoon audience could have been selected. The music with all its beautiful simplicity, inspiration and religious uplifting power is classic without being heavy and sustains an unflinching interest. If in the difficulties of "The Beatitudes" the chorus stood a superb test, the elevating simplicity of Gluck gave it an opportunity of volume and quality quite in another direction. Seldom is so great a chorus—numbering nearly 500 voices—heard, whose phrasing is as uniformly reliable and musical. But the most striking quality was the elasticity of tone. The chorus seemed to be as pliable to the requirements of the score as though it had been but one individuality, led by one master mind.

The proportion in the voice division was excellent, the attack prompt and the expression had a high degree of finish. While it seems but proper to begin with the chorus in reviewing each concert (for the chorus is the *raison d'être* of the festival), the orchestra at the afternoon concert is designedly the principal factor of interest. Patrons of the Cincinnati music festivals have become accustomed to expecting something from the Thomas Orchestra not only of an extraordinary character of excellence but something that would reach a higher standard than ever before. Not one in that audience could have been disappointed in this regard.

The orchestra took up the entire second part of the program with the "Eroica" Symphony and excerpts from "Die Walküre," embracing the Ride of the Valkyries and Wotan's Farewell and Magic Fire Scene, with Andrew Black, the English baritone, as Wotan. The "Eroica" was given a reading that ought to go on record as one of the best ever heard in this city, although Thomas has given it here before. There is nothing of any force in Mr. Thomas as far as individuality is concerned in his interpretation, but he has the faculty of clinging to the traditions, and he rests secure that the band of artists he has gathered together can give them faithful expression. That is the long and short of it.

In the first announcement this lack of individuality was particularly felt, but the ideal Beethoven technically was given without a flaw. The Scherzo, with its piquancy and playful sarcasm, was a wonderful texture of orchestral ingenuity and precision. The Funeral March preceding it had more of interpretative individuality than any of the

Alma Stencel

CONCERT PIANIST.

After her recent successes in Berlin will appear in London during the coming season.



Elizabeth
Hazard
SOPRANO

Drawing Room
Concerts
Song Recitals
Direction
Emile Levy
141 Fifth Ave.

other movements, and revealed itself a tone picture of the intensest reality, true to the original. But the best work of the orchestra came in the last movement, with its changing moods and rhythms.

In the excerpts from "Die Walküre" the resources of the Thomas Orchestra were brought out to advantage. Andrew Black, Wotan, proved himself the artist which fame has declaimed of him.

The climax of interest came at Friday evening's concert, when Bach's B minor Mass was given.

Parts of it were given at one of the preceding festivals and a memorable performance which drew the attention of the entire musical world was that recently at Bethlehem, Pa. It might be properly designated a Fugal Mass, and its technical difficulties for a chorus are so tremendous that it is easily explained why the work is so seldom given and why, if given, it should be considered in the nature of a memorable event. It is the Mass of the Catholic liturgy, but the musical development—its simplicity, form and character—bespeak the sturdy principles of the reformation of which Bach was an ardent follower.

Its adaptation for the modern orchestra by Theodore Thomas was at the outset one of the most interesting features of last night's performance. The best Bach interpreters have not been able to solve the problem of adaptation in all the organ parts. In his work Mr. Thomas owes much to Herman Kretschmar, who edited the mass for the performances of the Riedelverein of Leipzig, and he was ably assisted by Herman Middelschulte, the organist of the festival, who is one of the deepest students and best exponents of Bach in the country. It may be said that the work of Thomas shows a master hand. The orchestra supplies the organ parts in such a way as to leave as far as possible the organ effect. In many instances this fidelity to the organ and the spirit of Bach's music is quite striking—as, for instance, in the duet "Domine, Fili Unigeniti." Genuine simplicity characterizes most of the work, and the dramatic portions are warranted.

Mr. Middelschulte, as a preamble to the mass, played the Prelude and Fugue in B minor in a masterly manner.

The technical difficulties of the mass are so great that it would be concealing the truth to say that the Cincinnati chorus surmounted them, and that the performance as a whole was satisfactory. It was not. But so much was accomplished by the chorus—several of the numbers were so well sung—that criticism should not prevent the chorus from receiving that crown of recognition which its work deserves. The enormously difficult "Cum Sancto Spiritu," with its furiously fast amen, was too much for the chorus to bring out the character of the movement with clearness in the rhythms. In fact, the baton of Mr. Thomas hurried the sopranos, and other voice divisions into confusion, but the crashing fortissimo and overwhelming force of the orchestra saved any disaster—and the final notes were the climax of the orchestra and not of the chorus. It was this lack of climax that was felt in several of the numbers—a genuine fortissimo was never secured excepting by the orchestra. In the second "Kyrie Eleison" there was some uncertainty in the attack of the chorus.

The "Qui Tollis Peccata" showed little genuineness of character and of that impregnating, imploring spirit conveyed by the text. In the "Gloria in Excelsis Deo" there was some lagging of the voices, but the five part chorus stood the opening vivace tempo very well.

A beautiful chorus was the "Gratias Agimus," sung with total concentration and fine tone volume.

In the "Credo in Unum Deum" there were uncertainty of attack and tameness of expression.

One of the first numbers of the evening in which the sterling quality of the chorus was fully realized—of an elevating and inspiring character—was the profound "Et Incarnatus Est," and the succeeding "Crucifixus." The attention to rhythmic accent and exact measure was exceptionally good, and all this with a preservation of tone quality. And likewise the number "Et Resurrexit" was a tribute to the splendid equipment of the Cincinnati chorus. It belongs to the happiest and most refreshing music of the mass, and the chorus gave its character adequate expression. There was clearness in the phrasing, fine quality in the voices, good nuances and proportion in the choirs.

If it were not for lack of climax at the close the "Confiteor Unum Baptisma" might well be accorded one of the first places in the best efforts of the chorus. There was not the slightest confusion in the different parts of the fugue and the forces stood together firmly as a rock.

The best work of the evening was exemplified in the "Sanctus," and all honor and glory to the Cincinnati chorus for it! It was sung with tonal power and authority—indeed, the first realization of magnificent tone volume—and the six part fugue was given with so much clearness in the phrasing and so admirable a co-ordination of parts with a telling, convincing force that it can only be fitly described as a triumph for the chorus.

The double chorus, "Hosanna in Excelsis," was also one of the best sung of the evening.

The fifth concert this afternoon was devoted to the exploitation of soloists and orchestra in the following program:

Serenade No. 1, D major, op. 11.....Brahms Orchestra.
Aria, Sorrow Infausta, Orlando.....Händel
Song, the Pipes of Pan.....Elgar
Concert Overture, Cockaigne (In London Town).....Elgar Orchestra.
Suite, a Fairy Tale (Pohádka), op. 16.....Josef Suk Orchestra.
Aria, Il est doux (Hérodiade).....Massenet
Mrs. Marie Zimmerman.
Love Scene from Feuersoth.....R. Strauss Orchestra.
The Forging of the Sword, Siegfried.....Wagner
Ellison Van Hoose.
Siegfried's Death, Final Scene, Die Götterdämmerung.....Wagner Orchestra.

The features of interest were the orchestral novelties, which were well played. Andrew Black, the English basso, made a splendid impression. Ellison van Hoose's singing of Siegfried was in every sense of the word a dramatic performance of high art.

The festival came to a close to-night when Berlioz's Requiem was given with an orchestra of nearly 200 men and a chorus of 500. The entire program was as follows: Requiem Mass, op. 5.....Berlioz Chorus, augmented orchestra. Tenor solo, Ben Davies.
Tone Poem, Don Juan, op. 20.....R. Strauss Orchestra.

Die Meistersinger, act III.....Wagner
Prelude, Hans Sachs' Monologue, Quintet, Procession of Mastersingers, Chorus, Awake, Prize Song and Finale.
Mrs. Marie Zimmerman, Mme. Gertrude May Stein, Ben Davies, Ellison Van Hoose and Andrew Black.
Chorus and Orchestra.

The chorus in the fortissimos was entirely inadequate to the force of the orchestra. With this exception and a few uncertainties in the attack, the chorus covered itself with glory. Edwin W. Glover the local director, who trained the chorus, is to be congratulated. J. A. HOMAN.

KANSAS CITY.

KANSAS CITY, Mo., May 9, 1902.

KANSAS CITY'S second annual May Musical Festival, under the auspices of the Oratorio Society and Convention Hall directors, closed last night. While it was not such a success financially, though far superior musically, as the one last year, yet this was not expected, for the managers spared no expense in their efforts to make this the greatest festival ever held in the West.

Eight thousand people attended the opening concert, 5,000 heard the mixed chorus contest the second evening, and 12,000 tickets were sold for the last concert when the excitement and enthusiasm over the awarding of the prizes were simply unbounded.

It is only necessary to mention that Charlotte Maconda, Louise Homer, Ellison van Hoose and Joseph Baernstein were the soloists, and their reception was in every way worthy such artists.

The Philharmonic Orchestra was greatly strengthened by the addition of thirty musicians from St. Louis, increasing their number to seventy-five men. Their playing, with the superb singing of the great chorus of 2,000 voices, under the leadership of Carl Busch, will never be forgotten.

It is impossible to speak of Carl Busch without laying at his feet a laurel wreath; he has done so much for music in the West, and he is so highly esteemed by the hosts of

musical people in this part of the country. Mr. Busch was wonderfully popular and well liked by all the musicians and singers of the festival.

The judges of the chorus contests, Alfred Robyn, of St. Louis; F. W. Root, of Chicago, and Dr. Edwardo Blitz, of Nevada, Mo., had nothing but words of praise for the work of chorus and orchestra. They were all enthusiastic over the surprising freshness and beauty of the voices.

It is well to remember at this point the very efficient business management of W. M. Robinson, secretary and treasurer of the Oratorio Society, and Louis W. Shouse, secretary and manager of Convention Hall.

The societies represented in the May festival and the programs given were:

Oratorio Society, Kansas City, Mo., Carl Busch conductor.
Schubert Club, Kansas City, Mo., Gustav Schoettle conductor.
Allegro Society, Kansas City, Mo., Prof. David Davies conductor.
Wyandotte Choral Society, Kansas City, Kan., Professor Wallace conductor.
Sunflower Triad, Kansas City, Kan., Prof. Wallace conductor.
Park College Glee Club, Parkville, Mo., Prof. J. E. McAfee conductor.
Cameron Oratorio Society, Cameron, Mo., Dr. J. E. McDonald, conductor.
St. Joseph Choral Society, St. Joseph, Mo., Ben Stanley conductor.
Excelsior Springs Choral Society, Dr. J. J. Gaines conductor.
Ladies' Choral Club, Sedalia, Mo., Mrs. W. D. Steele conductor.
Gentlemen's Choral Club, Sedalia, Mo., Glenn H. Woods conductor.
Joplin's Choral Society, Joplin, Mo., Prof. W. H. Leib conductor.
Paola Choral Union, Paola, Kan., Miss Eva Norris conductor.
Emporia Choral Society, Emporia, Kan., Prof. D. A. Jones conductor.
Topeka Choral Society, Topeka, Kan., Prof. George B. Penny conductor.
Lawrence Choral Society, Lawrence, Kan., Prof. George B. Penny conductor.
Treble Clef, Lawrence, Kan., Carl Busch conductor.

The following were the prize winners in the contests:

MIXED CHORUS.

First prize, \$500 cash—Joplin Choral Club, 102 voices, W. H. Leib director.
Second prize, Knabe piano, valued at \$500—Emporia Choral Society, 120 voices, D. O. Jones director.
Third prize, \$300 cash—Sedalia Musical Club, eighty voices, Mrs. W. D. Steele director.

CHORUS OF WOMEN'S VOICES.

First prize, \$200 cash—Treble Clef, of Leavenworth, Carl Bausch director; Mrs. J. T. Dudley accompanist.
Second prize, \$100 cash—Ladies' Musical Club, of Sedalia, Mrs. W. D. Steele director.

MALE CHORUS.

First prize, \$200 cash—Gentlemen's Musical Club, of Sedalia.
Second prize, \$200 cash—Schubert Club, Kansas City, Mo. Mrs. J. H. HARRIS.

Hugh Craig Salls.

HUGH CRAIG, of THE MUSICAL COURIER's staff, sailed for Europe last week for a short vacation.

EDNA GOCKEL, Pianist.

Now touring the South. Address, Birmingham, Ala.

MOODY-MANNERS OPERA COMPANIES, LTD.
Founded 1897.

"A" Company is the largest English Opera Company that has ever toured Great Britain.
"B" Company is the same as "A" Company in everything, except in numbers.
Next season commences at Covent Garden Opera House Aug. 25th.
Everyone concerned in English Grand Opera write to:
44 Berwick Street, Oxford Street, LONDON, W.

Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists.
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.

GEORGE **HAMLIN**, Tenor **BUREAU OF FINE ARTS,**
KIMBALL HALL, CHICAGO. Fine Arts Building, Chicago,
OR PRINCIPAL EASTERN MANAGERS.

LENA DORIA DEVINE
Vocal Instruction.

TEACHER OF
BLANCHE DUFFIELD, Coloratura Soprano;
MARY LOUISE GEHLE, Contralto;
LOUISE TOMPKINS, Soprano;
FRED'K BUTTERFIELD ANGELL, Baritone,
And other prominent singers now before the public.

136 Fifth Avenue, NEW YORK.

OPERA SCHOOLS

And the Degeneracy of the Vocal Art.

AS the subject of opera schools is occupying attention in this country at the present time it may be interesting to observe with what success such institutions have prevailed abroad.

At the last competitive examination at the Paris Conservatory of Music the verdict of the jury disclosed the fact that the vocal department of the school showed results pointing to a most unsatisfactory and depressing state of affairs, results that were but the repetition of many successive yearly examinations.

The conclusion drawn was that the voice teachers of the conservatory were incompetent, the corps being, to a considerable degree, recruited from the ranks of defunct singers formerly attached to the staffs of the Grand Opéra and the Opéra Comique, which houses, like the conservatory, are under governmental patronage, and had in their decrepit state found places as instructors at the conservatory.

The situation was deplored as follows: "And so finishes the examinations for this year (1901). It was high time. These are the results: Directorate non-progressive and stupid; professors for the most part mediocre and unsatisfactory. One or two of the pupils may in time become artists. Deplorable institution, lamentable total."

Now, my readers, this deplorable condition of the vocal classes of the Paris Conservatory is not an isolated case among the numerous schools at home and abroad designed for the cultivation of the singing voice.

When one considers, also, the multiplicity of opportunities offered the so-called "great teachers" to display their knowledge and skill in the art of correct voice training through the excellent material that has come to them for instruction, and regards the failure of their processes to enhance the natural ability and possessions of these talented pupils, it cannot be denied that the art of correct voice training is lost to them, and that their efforts are based upon methods of instruction that rest upon false premises and produce corrupt results.

The abject paucity of competent vocal artists upon the concert and opera stages, to-day, serves in substantiating this claim.

The test of the value of a process of instruction exists in the showing of a consecutive advancement on the part of the pupil subjected to its principles, whatever may be the standard of natural ability inherently possessed by the student.

Not only one pupil but every pupil should show comparatively good results if the method be a good one.

This consecutive advancement should move steadily toward a permanent mastery of the vocal powers, and if pursued upon the basis of normal action should bring results that will insure the preservation of the voice for an extended career.

Gailhard, the director of the Grand Opéra at Paris, a former pupil of the conservatory and a present member of the examining board, remarks in substance concerning the voice training of to-day as follows: "I do not think that music of the Italian school, or that written expressly for the voice, is sufficiently studied at the present day. This school is really the only one to form singers, as these composers occupied themselves exclusively with what is known as the *bel canto*. Through protracted study a complete control must be gained of one's vocal powers before attempting the difficulties of a varied repertory, but nowadays we hear immature pupils attack the most difficult of the great dramatic arias after a meagre course of instruction."

A review of a performance of Verdi's "Aida" at the Paris Grand Opéra clearly states the case as follows: "I was struck by the absence of artistic singing, an absence that is ever increasing, for it is now a fact the fundamental laws of tone production, tone quality, &c., are violated with impunity in the effort to be dramatic. As regards correct intonation it never consecutively exists in the singer's efforts. I never could understand why a singer should be allowed to scream and yell flat and sharp in a breath, and yet for these defects be condoned upon the plea of earnestness and dramatic truth."

How true this is of the vocal demonstrations upon our own stage.

We have exemplifications of this very thing at every hand where singers force their voices beyond the normal limit of their vocal powers to the detriment of intonation and quality, trying to compete with an overloud and violent accompaniment, a combination of screaming, shouting and overwhelming boisterousness that stands almost with the province of music.

And this distortion of voice and instrument is usually rewarded by the audience with a frenzy of applause.

Yea, verily, the art of singing is degraded in the presence of such demonstrations upon the part of performers and audience.

This woeful abuse of the vocal powers is not entirely of modern origin, for sixty years ago Chorley, the eminent music critic, spoke of the most famous German tenor of

that day as "howling, whining and bawling in his efforts to sing."

Niemann, the tenor of more recent fame, would emit the most "inhuman sounds" frequently in his vocal attempts.

Think of what terrible sounds Van Dyck, the German tenor of Grau's company, makes in his vocal struggles. Neither are the vocal deficiencies and distortions of such famous tenors as Alvarez and Saleza to be praised.

Jean de Reszké and Plançon, among all of Grau's male singers, are the only correct vocalists that have appeared for many seasons in his operatic representations.

Plançon, in my judgment, is an intuitively correct singer; that is, he sings correctly from instinctive effort and not from intelligence methodically gained. The proof of this exists in the fact that for a short season once, which I recall, he relapsed from his high vocal standard because of a temporary posterior location of the column of air, something that could not have happened had his voice been located and trained upon correct fundamental principles.

Patti and Lucca are examples of intuitively correct singers.

Now, Jean de Reszké could not have suffered this experience, for he is an intelligently correct singer; that is, gained his facility through a methodical practice upon a correct fundamental basis, an effort that is voluntary upon his part, as on the contrary the effort of the intuitively guided singer is an involuntary one.

The art employed so intelligently by Jean de Reszké is the art that existed in Italy 200 or more years ago, an art that is lost to teachers and singers of the present day. Neither of these great artists are indebted to a vocal teacher for the superb efforts they display in their singing.

From what source is to proceed the reformation as regards the degraded standard of the vocal art as exemplified to-day upon the stage the world over?

It cannot be revived through the efforts of contemporaneous opera schools, with their superficial and false processes of voice training.

Neither do the results obtained through the instruction of "famous" teachers lend any encouragement to hope for the needed reformation.

On the contrary, these same famous teachers in more than the majority of cases debilitate, if not ruin, the voices of the most promising students.

Take the cases, for instance, of Nilsson, Gerster, Sembrich, Melba and Eames, not one of whom gained sufficient knowledge from their "famous teachers" to enable them to become an intelligently correct vocalist. It was their musical ability and artistic temperament that carried them to position and fame in their chosen profession, regardless of their erroneous vocal training.

In this dearth of teachers with sufficient knowledge to enable them to correctly train a voice, what folly it is to go abroad in expectation of finding correct vocal instruction.

How absurd it is for opera schools, so called, to import foreigners to teach dramatic action, stage dancing, fencing, foreign languages and other superstructural items in the requirements of an operatic performer, where no knowledge exists of correct fundamental voice training.

All the famous Signor Bombardos or Chevalier Robustos in the world will avail nothing with their accessory quibs and quirks where the primary and all-important element of a correct fundamental vocal training is absent in the efforts of the student.

A competent stage manager can do more in one week of intelligent rehearsing of an operatic novice in contact with the demands of the regular stage, as far as communicating information regarding the dramatic accessories, than can be gained or accomplished in a year, or ever perhaps, in the routine of an opera school.

What is demanded is a good voice and a correct singer; the rest is easy of accomplishment if the aspirant is apt upon the stage.

Good voices can be had in sufficient number, but where are the instructors to be found with the ability to correctly train these voices?

Does any opera school at home or abroad present any such facilities for normal development of the aspirant's vocal powers? With the damning evidence at every hand it cannot be denied that the outlook is a dismal one.

The situation also calls for discriminating and discreet conductors, who can and will deal intelligently with vocal forces and the demands of a vocal score. At present one rarely finds such a conductor.

The public, also, should cease encouraging with applause the shocking displays of distortion and violence that are perpetrated upon the stage under the impression that it is dramatic effect.

The time is ripe when the human voice will again rise paramount, and the overwhelming power of the modern orchestra be confined within marked limitations, subservient to the capacity of the singer.

The experimenting of the modern composer, beginning with the misconception advanced in the claims of the superiority of the "music drama" over the operatic form of composition, has had its day and must soon succumb to the demand for pure music, composition in which inspiration in melodic form will supplant the invention which scientifically has been devoted to the production of complex material elaborated upon the basis of "leading motives," a material that too often relapses into the kindred elements of discord and cacophony in the effort of its extravagant career.

All the devices of modern orchestration can be employed in vocal works, but with a due regard for the supremacy of the human voice.

How absurd to array one voice against an instrumental score that calls for an orchestra of 75 to 100 players. Were such a score performed under the guidance of a director who subdued its overpowering volume to a proportionate unity with the human voice employed, much of the overburdening difficulty would be mollified.

But where is such discretion exerted upon the part of the conductors that flourish to-day?

The demand is that vocal music shall be constructed upon a plan that will protect the voice from inconsiderate instrumental accompaniment.

Bizet's masterpiece, "Carmen," is a model in its considerate construction as regards a favorable employment of the vocal element, and without any restriction in the freedom of the instrumental score. A unity is preserved between the two elements of voice and instrument. Bizet's inspiration embraces both the simpler and the more exalted forms of pure music, and in its most magnificent heights dwells always within the bounds of harmonic concord.

Witness Verdi's "Othello" also.

The handwriting is upon the wall, my readers, at home and abroad, and the knell of subversion and distortion in the art of musical composition, and the consequent approximate annihilation of the vocal score, is sounded.

The public already is hailing the return to pure vocal music, simply accompanied, the art as it existed before the burden of the modern orchestra was employed to overwhelm the vocal exponent.

But, first of all, competent singers are demanded. If the opera school cannot furnish them its mission is useless.

WARREN DAVENPORT.

ANNA ROGALL ROOT, SOPRANO.—This attractive young soprano from the West, recently in New York, goes to Ohio early in June, appearing in standard oratorios with Evan Williams and Gwilym Miles; she will sing "Elijah," "Samson," "Swan and Skylark," "Judas Maccabeus" and give recitals, and her appearance in the metropolis next season is awaited with interest, for she combines all the elements of a successful career, beautiful voice and personality, intelligence and temperament.

HEMUS FOR N. Y. STATE CONVENTION.—Percy Hemus, the baritone of St. Patrick's Cathedral, will be one of the attractions of the music festival at Newburgh on the Hudson, appearing in an evening concert. Hemus is in increasing demand, and is on the threshold of a great career.

DUSS AND HIS REMARKABLE BAND

FIRST NEW YORK APPEARANCE,

Metropolitan Opera House

SUNDAY EVENING, MAY 25,

AND EVERY EVENING THEREAFTER AT

"The St. Nicholas," 66th STREET AND COLUMBUS AVE...

POPULAR AND CLASSICAL CONCERTS.

—R. E. JOHNSTON, Manager



CHICAGO NEWS.

Chicago, May 18, 1902.

THE Chicago Auditorium Conservatory Comedy Company, under the direction of Bartley Cushing, will present Elizabeth Tiffany's farce, "A Rice Pudding," at the North Side Turner Hall, Thursday, Friday and Saturday, May 22, 23 and 24, for the benefit of the North Side Business Men's Association. The cast includes Dave Lineen, Bartley Cushing, Miss Lisbeth Curtiss, Miss Dolly Waller and Miss Marion Earle.

Robert Stevens will give his last piano recital at the Chicago Auditorium Conservatory on Thursday, June 22. The program will be composed of the works of Brahms, including the great Concerto, op. 83, in B flat major.

The School of Acting of the Chicago Auditorium Conservatory will present "A Child of the Regiment," under the direction of Mr. and Mrs. Henry Dickson, with Miss Johnnie Kennicott in the title role, June 12.

Miss Lillian Sargent, pianist, will give a recital at the Chicago Auditorium Conservatory Thursday evening, May 22. Miss Sargent will be assisted by M. Franz Proschowsky, tenor, a pupil of the celebrated Italian master, Umberto Beduschi.

The Chamber Music Society of the Chicago Auditorium Conservatory gave its last concert of the season, under the direction of Maestro Errico Sansone, on Wednesday evening, May 14, at the Conservatory Recital Hall. The following program was given:

Sonata, op. 47 (Kreutzer), for piano and violin.....Beethoven
Robert Stevens and Errico Sansone.
Quintet in C, for two violins, viola and two cellos (by request).....Boccherini
Errico Sansone, Francesco Zito, Antonio Frosolono, Robert Sansone and Mrs. Olga Trumbull.
Quintet, op. 44, for piano, two violins, viola and cello.....Schumann
Robert Stevens, Antonio Frosolono, Errico Sansone, Francesco Zito and Robert Sansone.

Miss Delight Barsch, a Chicago girl, who made her debut in the Opera School of the Chicago Auditorium Conservatory last season, has been engaged by Manager Harry Hamlin for one of the soprano roles of his production of the "Wizard of Oz" at the Grand Opera House.

Messrs. McClave & Law have engaged an entire company from the Opera School of the Chicago Auditorium Conservatory. The repertoire will include "Cavalleria Rusticana," "I Pagliacci," "Trial by Jury" and "Paquette." The company open June 1 in Milwaukee.

William A. Willett, the Chicago baritone, sang on May 8 at a performance of "Elijah" in Michigan City; on May 9 at a concert in Sycamore, Ill.; at a performance of "The Rose Maiden" at Rogers Park on May 13. This week, Friday, he will sing at Freeport, Ill., and next week, May 28, at a concert in Steinway Hall, Chicago.

The commencement concert of the American Violin School, Joseph Vilim director, will be held in Kimball Hall on Thursday evening, May 29, assisted by the string portion of the Joseph Vilim Orchestral Club. The soloists will be: Gertrude Phelps, W. H. Bond and Jane L. Pinder.

The Beethoven Club, of Chicago, will give a festival on May 23. This will be the fifth annual May Festival presented by this wideawake musical organization. During the season just closing the club has given a musicale or concert each month, and the chorus, which consists of 125 voices, under the direction of Charles A. Knorr, has held weekly rehearsals, the May Festival being the closing and crowning effort of the season. The following artists will assist the chorus: Ada Markland Sheffield, soprano; Helen Carter McConnell, contralto; Cecil Calvert James, tenor; John W. Lince, basso; W. C. E. Seeboeck, pianist, and the Beethoven Club Chorus, under the direction of Charles A. Knorr. The officers of the Beethoven Club are: President, Fred I. Newell; first vice-president, Frank Henry Pierce; second vice-president, Minnie E. Post; third vice-president, Lola Gaily Chace; secretary, M. Edith Wallace; treasurer, Dilla Sexton Frazier, and librarian, Mrs. N. P. Kellogg.

Arthur Wood, who pursues his studies with Maurice Aronson, has played a very successful piano recital recently at Sturgeon Bay, Wis.

The Bureau of Fine Arts announces the following bookings: Miss Helen Buckley in "The Elijah" at St. Joseph, Mo.; Holmes Cowper in "The Elijah" and "Hiawatha's Wedding Feast" at St. Joseph, Mo.; Mme. Ragna Linne at Peoria and Oshkosh; George Hamlin at Shelbyville, Ky., Peoria and Sioux Falls; Gustav Holmquist at Las Vegas, N. M., two day festival; the Amphion Lady Quartet, June 25, in Chicago; Mrs. Ella Pierson Kirkham in recital, Chicago, July 16; Arthur Dunham and Leon Marx in Chicago, August 6; Miss Celeste Nellis and Loyal Bigelow (boy soprano), August 13 at Chicago; Mrs. Clara

Murray, harpist, at Oshkosh, June 13. Arthur Dunham is giving a series of recitals at Sinai Temple. The second recital takes place Sunday afternoon, May 25, 1902.

George Hamlin's farewell concert in his successful series of popular programs was announced for May 18 at the Grand Opera House. Miss Eleanor Scheib, who has acquired more than a local reputation as a brilliant pianist, was announced to assist. Mr. Hamlin's contribution to the program were some new ballads by Schubert and Brahms, in which he had not yet been heard here.

Pupils of Miss Hattie Summerfield gave a musical evening on the 16th. Raphael Groff, violinist, and B. X. Rinanund, cellist, assisted. It was entertaining, and the advance notification was curious. It rhymed as follows:

INVITED.

Come and be a guest
At Miss Summerfield's request
Entertained you'll be
By the charm of Harmony
Rendered by young friends
Bent on music's truest ends
Friday night at eight
May the sixteenth is the date
The address repeat
Washington Park Place the street
On the door you'll find
"5050" well outlined
Which house, some remark (?)
'Tis "The Cummings" near the park.

Theodore van Yorx.

THEODORE VAN YORX, the tenor, is singing with his usual success. Here are paragraphs from recent criticisms:

Theodore van Yorx was the tenor, and his resonance of tone and his art in delivery were notable. Mr. van Yorx took three numbers, the last being the "Serenade," from Mascagni's new opera, "Iris." It was sung with full appreciation of the passionate style of that composer, and the difficulties in its strange intervals were easily surmounted. Godard's familiar, pretty and effective "Cradle Song" was enthusiastically received, as was also Mr. van Yorx's singing of Scott's dainty "A Secret." "In a Persian Garden" was enjoyable throughout.—Brooklyn (N. Y.) Eagle, May 9, 1902.

Theodore van Yorx was the Faust of the evening, and sang the part in a thoroughly competent and praiseworthy manner. He has a voice of pure tenor quality and range, and did some delightful singing. He won his greatest individual success in the fine air in the third act, "Hail, Live Innocent," which he sang in a thoroughly artistic manner. His work in the ensembles was also very effective.—Springfield Sunday Republican, April 20, 1902.

Every one came to hear the best concert of the trio ("Faust") and were not disappointed in the least, for it is rarely that one has a chance to hear van Yorx, Baernstein and Campanari in the same concert. It is always a pleasure to hear Theodore van Yorx sing. His work was delightfully in touch with his part. This was especially in trio and quartet forms, and the duets with Baernstein. His rendering of the "Salve Dimora" was full of that tenderness which is always noticeable in the "lieder" singing of this artist. In the trios by Baernstein, Campanari and van Yorx in the dual scene, the latter artist rose to the dramatic requirements, thus helping to make some of the greatest music in the whole opera. He was very strong in his final resistance of Mephisto's power, and his very last note, the "ah" on F sharp, was effective.—Springfield Sunday Union, April 20, 1902.

There was a concert in Springfield, Mass., that was a decided novelty, namely, the giving of Gounod's opera "Faust" as an oratorio, the chorus of the Springfield Oratorio Society being assisted by well-known singers in the production. The performance was brilliantly successful, and was received with much enthusiasm by a large and fine audience. Mr. van Yorx's singing of the love duet with Marguerite was the most effective work of the evening, and made a fine impression. His perfect phrasing and careful shading made the number a delightful one, his voice blending with Madame Rio's beautifully.—Hartford Daily Courant, April 21, 1902.

Mr. van Yorx is one of the minority of artists who can hold an audience an entire evening without the help of some sort of an instrumentalist with which to share honors. Mr. van Yorx is so great an artist and combines such temperament with his art that with so fortunate a program as that of last evening no tinge of ennui could be felt. Mr. van Yorx possesses a perfectly pure tenor voice, and his work as a whole was beautiful and convincing. The opening number, "Paradiso," from Meyerbeer's "L'Africaine," was sung with great tenderness and passion, and won the audience to an immediate sympathy and eagerness to hear more. This was followed by a group of songs by Godard, Schubert, Franz and Ries. Could there be a happier combination? Tones clear and round, pianissimos wonderful in their control, while in the song, "With the Wine on the Rhine," big, free notes tumbled out with ease and spirit. The "Eliand" cycle of songs by von Flitz is a great favorite in Germany, and deservedly so. The music is interesting, the story dramatic and pathetic, and last evening all these qualities were in evidence, for van Yorx had made the story his own, and that is what makes anything in art real, whether it be music or painting or whatever. Mr. van Yorx showed a new side to his nature in the tripping fashion in which he sang Dr. Arne's "The Lass With the Delicate Air," while Clay's "I'll Sing Thee Songs of Araby" was never more feelingly interpreted. This is a great singer and there is little to criticize, for in voice, temperament and art this singer is certainly gifted.—Springfield Union, May 13, 1902.

MARY MUNCHHOFF.

WHEREVER Mary Münchhoff appears she achieves extraordinary success. Below are given more recent German criticisms:

MARY MUNCHHOFF CONCERT—GÖRLITZ.

Miss Mary Münchhoff, the world-renowned, lovely vocalist, fascinated once more her admirers in Görlitz by her exquisite and artistically perfect musical efforts. It is impossible to remain cold and passive in the presence of a being whose fascinating powers are mirrored in every tone. Miss Münchhoff's singing captures unconditionally the hearts of her listeners, and she can always be assured of their hearty thanks and warmest sympathy. It is also a fact that from the standpoint of pure vocal technique her efforts are honored by the most severe critics.—Görlitzer General Anzeiger, February 17, 1902.

AUKLAM CONCERT.

Miss Mary Münchhoff, the most celebrated guest of the evening, whose name has a great reputation in all Europe, wins the hearts of all with her beautiful, highly cultivated voice, like the nightingale on summer evenings. The formation of tone is faultlessly beautiful and clear. She sings coloratura arias and lovely, little songs with feeling rather than passion; one never tires of hearing her. She received warm, lively applause and gave an encore an exquisite slumber song by Taubert.—Auklamer Zeitung, January 2, 1902.

SYMPHONY CONCERT OF THE CITY ORCHESTRA.

And now a few words about the dark-eyed American, Mary Münchhoff. Reports from other cities related such extraordinary things about her that our expectations were raised to the highest point and also completely realized. Imagine a sweet soprano voice of great compass, smooth, flexible and pure as a bell; combined with this, masterly vocal skill, especially a trill perfectly executed; the gift of musical interpretation, which in no way resembles the music box attempts of other coloratura singers, but penetrated with tender, delicate feeling, mirroring every sensation! This is a picture of Mary Münchhoff! She was honored with great applause from the large audience.—Freiburger i-B. Tageblatt, October 20, 1901.

KREFELD, MARCH 3, 1902.

The program was once more ornamented with the brilliant name of Mary Münchhoff, from Omaha. This artist had already captured the hearts of her listeners at her first appearance by her highly artistic ability, and the enthusiastic welcome which greeted her proved that her second visit was a source of rejoicing. The cavatina from the "Barber of Seville" gave her an opportunity to show at once her perfect vocal skill, the charming quality and exquisite clearness of her voice. It was again the rippling flow and fascinating brilliancy of her coloratura which enraptured her audience and aroused their admiration. We were still more delighted with the charming interpretation of "The Dead Nightingale," one of the most beautiful and soulful compositions of Liszt. The last phrase was rendered in an unusually graceful and charming manner, convincing every one that the object of the singer was not to display her vocal skill. The artist next rendered two simple songs by Cornelius, which demanded extraordinary warmth of tone. Her success was as great here as in florid song, especially in those passages where the violet describes herself. The audience honored the vocalist with great ovations and demanded an encore amidst loud applause.—Krefelder Nachrichten.

SAARBRÜCKEN, OCTOBER 25, 1901.

Miss Münchhoff, a celebrated vocalist, understood how to fascinate her audience by her unsurpassed vocal skill and the ravishing magic of her ringing, crystal clear voice, which she uses with such ease in her charming interpretations that they can be characterized as the climax of freedom in art. After singing the florid aria from Rossini's "Barber of Seville," which was perfectly adapted to her melodious voice, the enthusiastic audience burst forth in hearty applause. The artist commenced the second part of the program by singing Schubert's three well-known songs, "Du bist die Ruh," "Liebesbotschaft" and "Häideröselein." Every friend of Schubert's lyric melodies must have thoroughly enjoyed the winning, delicate grace with which these simple but exquisite gems were rendered. Wagner's simple "Cradle Song" and Grieg's "Solvejg's Song" gave us also extreme pleasure. The stormy applause induced the artist to give a song as encore, in which the art of modulation was bountifully displayed by her wonderful soprano voice.—Saarbrücken Kreisblatt.

MUNSTER, DECEMBER 13, 1901.

A coloratura singer, capable of astounding performances, Miss Mary Münchhoff, of Omaha, has made her appearance here. The applause, which burst forth long before the cavatina from the "Barber of Seville" had been finished, proved how enchanted the audience had become. We have heard this cavatina sung very often on different stages, but never with such perfection as yesterday evening. Miss Münchhoff was the recipient of great applause after each selection, and this ended only after she had consented to give an encore.—Münstersche Zeitung.

Miss Mary Münchhoff is a soloist gifted with especial talents; she is a brilliant star of the first magnitude in florid song.—Münster Tageblatt.

VEREIN DER MUSIKFREUNDE, LUBECK.

The soloist of the evening was Miss Mary Münchhoff. The graceful and modest artist, a pupil of Marchesi, came, sang and conquered. Her moderately strong but excellently cultivated voice is sympathetic in tone, the intonation clear as a bell.—General Anzeiger.

EFFIE STEWART.—Miss Effie Stewart will sing at the performance of Beethoven's D major Mass at the commencement of Oberlin (Ohio) College. June 20 Miss Stewart will sing at a concert in Cleveland.

SCHERHEY'S SUMMER COURSE.—M. J. Scherhey's summer course for pupils, artists and teachers will begin June 1 and extend until July 15, at his town studio, 780 Park avenue. He has received many applications from professional pupils for this special course.

PROPOSED NATIONAL CONSERVATORY.

[SEE EDITORIAL.]

IN THE SENATE OF THE UNITED STATES.

MAY 16, 1902.

Mr. Mason introduced the following bill, which was read twice and referred to the Committee on Education and Labor.

A BILL

To establish a national conservatory of music and art for the education of advanced pupils in music in all its branches, vocal and instrumental, as well as painting, drawing and etching.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there shall be established in the United States of America an institution of learning to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into four departments of equal standard, to be located one in the District of Columbia, one in the State of New York, one in Illinois and one in California. It shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music, and also in the literature, composition and such other necessary attending studies and branches of music as will make students proficient in the general knowledge of modern and classic music, and to also teach the art of drawing, etching, painting, and such other branches of education incidental thereto as will make students proficient in the respective arts to be taught in said conservatory, together with such other studies that are akin to the above as the board of regents of the conservatory may prescribe.

The conservatory to be located in the District of Columbia shall contain at least forty study rooms for music, capable of accommodating fifty pupils in each, and twenty art studios to accommodate thirty-five pupils each, and shall also contain one large assembly or concert room and one art gallery, together with such other necessary offices for the convenience of the board of regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from the District of Columbia, Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Alabama, Mississippi, Georgia, Florida, Louisiana, Arkansas, Texas and Porto Rico.

The second branch, to be located in or about the vicinity of New York city, State of New York, to consist of thirty study rooms, capable of accommodating fifty pupils in each, for instruction in music, and ten studios for art pupils, together with a general assembly or concert room and art gallery, and such necessary offices for the convenience of the board of regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from Pennsylvania, New Jersey, New Hampshire, Connecticut, Massachusetts, Rhode Island, Vermont, Maine and New York.

The third branch, to be located in or about Chicago, Illinois, to consist of thirty study rooms, capable of accommodating fifty pupils in each, for instruction in music, and ten studios for art pupils, together with a general assembly or concert room and art gallery, and such necessary offices for the convenience of the board of regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from Ohio, Indiana, Illinois, Missouri, Oklahoma, Indian Territory, Kansas, Nebraska, North Dakota, South Dakota, Iowa, Minnesota, Wisconsin and Michigan.

The fourth branch, to be located in or about San Francisco, California, to consist of thirty study rooms, capable of accommodating fifty pupils in each, for instruction in music, and ten studios for art pupils, together with a general assembly or concert room and art gallery, and such necessary offices for the convenience of the board of

regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Washington, Oregon, Nevada, California, Hawaii, Alaska and the Philippines.

SEC. 2. That the National Conservatory of Music and Art shall be under the control of a general board of regents, consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Senate Committee on Education and Labor, and chairman of the Committee on Education of the House of Representatives, together with seven other citizens, who shall be selected by the President of the United States, who shall have full power to select a site and purchase or accept by gift the necessary grounds in the District of Columbia for the purposes of the conservatory. They shall have the power to employ a general director, who shall have full control of the conservatory in the District of Columbia and likewise aid in supervising and controlling the other three conservatories; that the said board of regents shall have power to employ experts and other persons to lay out the grounds, make plans and specifications for the necessary buildings of the conservatory, and to cause the same to be constructed, and furnish and equip the same, and shall have the power to designate the term for which the director-general shall be appointed, and shall prescribe regulations for the removal of said director-general of the conservatory and for the employment and removal by the director-general of the conservatory of all necessary professors, teachers and employees of the institution; that the President of the United States shall have the power of appointing boards of regents for the other conservatories. The persons so selected must be from the different parts of the district wherein the conservatories are located, and the selection of the same must be nonpartisan; that the term of office for the respective regents is to be designated, and shall not exceed the term of five years nor less than one year; that each of said board of regents shall consist of seven members; that the said board of regents shall have the power to select a president-director, who shall give his exclusive time to the welfare of the conservatory, and that his term of office shall be designated by the said board of regents, but which shall not exist for more than four years, and that they shall have the power to select a site or receive by gift or purchase necessary grounds for the purposes of the conservatory; they shall have power to employ experts and other persons to lay out the grounds, make plans and specifications for the necessary buildings for the conservatory, and to cause them to be constructed, and to equip and furnish same, and to employ all necessary professors and teachers, secretaries, laborers and such other persons as they shall deem necessary to successfully carry on the conservatory, and that they shall have the power to fix all salaries and to regulate the terms of appointments, and to make any and all necessary rules for the conduct of said conservatory, both for the government of the professors, teachers, employees and students. That the managing director and professors of the conservatory shall constitute the faculty and have the management of the conservatory in regulating the course of studies and granting diplomas to students who have creditably completed the course of studies, under such regulations as the board of regents may prescribe. That the salaries of all appointees of the conservatory shall be subject to the approval of the general board of regents in the District of Columbia. That the board of regents shall have authority to employ such agents, clerical or other assistants, as may be necessary in the execution of the duties required of them by this Act, and to fix their compensation. That the course of instruction shall be four years, unless the board of regents shall for good cause see fit to extend the term of a pupil for one year more.

SEC. 3. That the board of regents, together with the director-general in the District of Columbia, shall fix the standard for admission of the pupils to the various departments, and that the pupils applying for admission shall pass a thorough examination before a competent board of examiners to be selected by the said board of regents; that the pupil obtaining the percentage designated by the said regents shall be a person of good moral character,

and shall pay the entrance fee of \$50, which shall cover all fees necessary for the pupil's term of attendance.

SEC. 4. That both males and females shall be admitted to the conservatory; that the board of regents shall fix the period in which examinations of the respective pupils shall take place in public, before such juries as the faculty may select, and shall adopt such standards of perfection as in their judgment they deem warranted, and shall bestow such distinction and honor, by way of special mention, medal, or certificate, as in their opinion the pupil, by reason of proficiency, is entitled to; that upon the final graduation from the conservatory that diplomas be issued bearing upon them the seal of the United States, which diplomas are to be signed by the President of the United States, the director-general and the respective master or masters who instructed the said pupil.

SEC. 5. That the board of regents of the conservatory shall impress upon the students of said institution the policy and the high duty of producing musical compositions that shall be distinctly American; that the Congressional Library, situated in the District of Columbia, shall be accessible to the students and professors of said conservatory for the purposes of study.

SEC. 6. That it shall be the duty of the board of regents to require full reports from the faculty and of officers and agents appointed by them annually, and transmit the same to the President of the United States, with such recommendations and suggestions as they may deem proper.

SEC. 7. That all the sub-boards of regents shall be empowered to make such rules, regulations and laws for the conduct of their respective conservatories, not in violation of the general rules promulgated by the general board of regents of the District of Columbia, but shall at all times act with and subject to the policy of the governing board of regents.

SEC. 8. That the respective boards of regents shall hold an annual joint meeting in the District of Columbia, and as often within their respective districts as it may be deemed necessary; and for each meeting attended by the regents they shall receive per diem pay not exceeding the sum of \$10 per diem, with mileage from and to the place in which the regent may reside.

SEC. 9. That the board of regents shall have the power to designate and name the respective class and art studios as in their judgment they deem best.

Opening the English Opera Season.

THE James W. Morrissey English Grand Opera Company will open a season of opera at the Grand Opera House, Eighth avenue and West Twenty-third street, next Monday evening, May 26. Bizet's "Carmen" will be sung throughout the week.

The cast for "Carmen" will include Miss Rose Cecilia Shay and Barron Berthald.

The Flower Post-Nuptial Reception.

MR. AND MRS. FREDERICK BURTON FLOWER gave their post-nuptial reception last Saturday afternoon in their handsome apartments overlooking Central Park at 1048 Fifth avenue. The bride was Miss Caroline Maben, the pianist. Mrs. Flower was assisted in receiving by Madame Peterson-Berg. Details of the wedding and the reception next week.

A MUSICIAN (a lady), holding now a highly responsible position, with high salary, desires a suitable change; has had most superior advantages; six years abroad with leading musicians; long experience both in America and abroad as teacher, critic, lecturer and writer on musical topics; gives recitals. Communicate with M. N., THE MUSICAL COURIER, 1135 Broadway, New York.



SOUSA

AND HIS

BAND

Office: Astor Court Building, New York.
Twentieth Semi-Annual Tour.
Route May, 1902.

Wed., 21. Hamilton, Ont.	Matinee.	Drill Hall.
Wed., 21. Toronto, O. t.	Evening.	Massey Hall.
Thur., 22. Belleville, Ont.	Matinee.	Carman Opera House.
Fri., 23. Brockville, Ont.	Matinee.	Grand Opera House.
Fri., 23. Ottawa, Ont.	Evening.	Rideau Park.
Sat., 24. Montreal, Can.	Mat. & Eve.	The Arena.
Sun., 25. Three Rivers, Que.	Evening.	The Rink.
Mon., 26. Quebec, Que.	Mat. & Eve.	The Rink.
Tues., 27. Claremont, N. H.	Matinee.	Opera House.
Tues., 27. Concord, N. H.	Evening.	White's Opera House.
Wed., 28. Franklin Falls, N. H.	Matinee.	Franklin Opera House.
Wed., 28. Manchester, N. H.	Evening.	Manchester Opera H.
Thur., 29. Athol, Mass.	Matinee.	Academy of Music.
Thur., 29. Springfield, Mass.	Evening.	City Hall.

May 30 to June 15, Willow Grove, Philadelphia.

June 28 to Sept. 1, Atlantic City.

Sept. 3 to 16, Pittsburg Exposition.

Portraits of Successful

BOWMAN

ADDRESS E. M. BOWMAN,
Piano and Theory Studio, Steinway Hall, New York.



JENNY MAY WICKES
(Pupil of E. M. Bowman). Piano, Organ and Theory.

PUPILS

Organist and Conductor of the
Baptist Temple Choir, Brooklyn.
Organ Privileges in New York and Brooklyn.



RICHMOND.

RICHMOND, Va., May 2, 1902.

The ninth music festival of the Wednesday Club is over and has been a genuine success. The members of the club sang with a spirit and enthusiasm rarely surpassed anywhere. Musicians who had often heard the choral associations of Baltimore, New York and Boston said the singing here in Richmond on Monday and Tuesday was equal to any interpretation of the same music ever heard before in America. The officers of the Wednesday Club are: President, H. T. Meloney; vice-president, E. A. Horn; secretary and treasurer, Eugene Jones; musical director, Walter C. Mercer; accompanist, Miss Emma Bruce; Miss Adelaide Watkins, Miss Mary S. Sheldon, H. M. Phillips; instructor of Ashland, Va., branch, Mrs. R. E. Blackwell; instructors of children's chorus, Mrs. T. C. Brengle, Mrs. H. T. Meloney, Miss E. Chapin.

Artists for season of 1902: Mme. Charlotte Maconda, soprano; Mme. Eva Kileski, soprano; Mrs. Bertha Cushing Child, contralto; Miss Janet Spencer, contralto; Ben Davies, tenor; Glenn Hall, tenor; David Bispham, baritone; Gwilym Miles, baritone; Alfred de Voto, pianist; Emil Mollenhauer, conductor of the Boston Festival Orchestra, under management of George W. Steward.

MAY HOWARD BRUCE.

SYRACUSE.

SYRACUSE, N. Y., May 12, 1902.

The season, which has been so rich in a musical way, culminated last evening in a concert by the Kneisel Quartet, under the auspices of the enterprising Morning Musicals. The Morning Musicals also gave a complimentary concert recently, which was a brilliant musical and social event, the program being made up of many of the best numbers of the season's series of recitals. I must speak of a group of songs by Miss Mabel Cook, one of the young members, a "Slumber Song," "My Task" and "Sailing," of much merit, and nothing of the commonplace in the compositions. These songs have a marked individuality and the modest young pianist and composer received sincere and hearty applause from a critical audience.

Prof. Tom Ward is to give a series of seven concerts at the Valley Theatre before the summer opera season opens.

The Chaminade Club gave an invitation musicale at the Woman's Union Hall. The program included "The Rose of Avontown," by Mrs. Beach, exceedingly well sung. This club also gave a program in connection with a reading by Mrs. Sydney Lanier, consisting mainly of musical settings of Lanier's poems. Mrs. Arthur J. Wells is the enthusiastic president of this club of sixteen ladies.

An informal musicale was recently given by Rev. and Mrs. S. R. Calthrop at their home on Primrose Hill, in honor of Robert Kent Parker, of New York, and their son, Everard, the tenor of the West End Collegiate Church. Mr. Calthrop sang at the Watertown festival.

Hamlin E. Cogswell, supervisor of music in the public schools, has resigned his position to assume the direction of the Normal School of Music, Mansfield, Pa. Mr. Cogswell will inaugurate a department for preparing teachers for the work of supervising public school music and teaching methods. This school is connected with the State Normal, which has a very large attendance, is beautifully situated, with unusually fine buildings and equipments. Mr. Cogswell held the position for several years before coming to Syracuse.

Among our younger musicians is Louis Baker Phillips, who is rapidly coming to the front as a conductor. He is unaffected and sincere, and there is always evidence of intelligence and feeling, and he does not wield his baton as if it were an Indian club. His work at the Watertown festival received much praise.

Dr. John van Duyn invited several of the prominent musicians to a "Bohemian Musical" at his home May 12. There were heard chamber music, solos, &c., each guest contributing to the program.

Miss Alice Sullivan, for a number of years contralto soloist at St. Lucy's Church, has taken up her residence in New York, and will continue her study of singing.

The music festival was largely attended. There was an expensive array of talent, the Boston Festival Orchestra, Harold Bauer, Campanari, Madame Homer, Ben Davies, Kileski-Bradbury, Sara Anderson, Olive Meade, Janet Spencer, Gwilym Miles and Glenn Hall, but in spite of the brilliant, stellar attractions there is a deficit to be met by the faithful few who recognize the great educational value of these musical gatherings. Of course local interest was centred more or less in the chorus, which received from the audience distinct evidences of approval and from Conductor Mollenhauer also, who directed the "Elijah." The other choruses conducted by Professor Ward were "Gallia," Stanford's Irish ballad, "Phauidrig Cohore"; "Hallelujah" Chorus, from "Mount of Olives"; "Gladstone Light," from the "Golden Legend," and a composition for chorus and orchestra, "Queen of the Night," by Wm. Berwald, of the university.

The last public recital by students of the College of Fine Arts was attended by throngs of people. Ernest George, of this city, pupil of Dr. Parker, played Guilman's Sonata in D minor in a more than creditable manner, and is to be congratulated upon his interpretation and technique. Miss Distin, of Fulton, was especially good in her number, the Andante and Finale from Mendelssohn's Piano Concerto in G minor, with the orchestral parts arranged for

second piano and played by Professor Frey. Professor Becker's pupil, Miss Maude Jones, gave Vieuxtemps' "Ballade and Polonaise," and was thoroughly "at home" with the violin. Miss Maude Ripton, who will graduate this year, sang a composition of Dr. Frey's, "Bow Down Thine Ear," with a melodious voice and with perfect sympathy. Miss Ripton also plays the piano and organ equally well. Miss Florence Nottingham played two etudes by Chopin, and a tremendous applause rewarded her. Miss Koenig, of Auburn, played a Fantasia for organ, by West, and proved herself a very capable performer. Miss Edna Dick and her teacher, Professor Becker, gave a fine rendition of a Grieg Sonata. Miss Florence Quinn sang a group of songs in a clear, sweet voice and with perfect enunciation. Professor Calthrop is developing this promising voice. The program ended with a Grieg Romance and Variations for two pianos, played by Professor Berwald and his young pupil, Edna Alan Cogswell. I have perhaps taken much space for this recital, but the excellence of these amateur performances and the enjoyment they give to such immense audiences seem to me to call for more than a passing mention.

MRS. HAMLIN COGSWELL.

WORCESTER.

WORCESTER, Mass., May 16, 1902.

The second organ recital at the Church of the Unity was given the evening of April 15 by B. J. Lang, of Boston, and was most enjoyable. Mr. Lang was assisted by Mrs. Knapp, the contralto of the church quartet. The next recital at the Unity will be given by Mr. Goulding, the organist of the church, assisted by the choir.

The Friday Morning Club closed its season April 30 with one of the best programs given during the year. The first half of the morning was devoted to Brahms. A quartet number was played by Miss Gleason, viola; Miss Belcher, violin; Mrs. Burt, cello, all of Boston, with Mrs. Brand at the piano. Arthur Whiting's "Floriana" formed the second part of the program. The soloists were Miss Titus, Mrs. Bassett, Mr. Knowles and Mr. Mayhew.

"Emmams," a new musical work, which was composed for the Gloucester, England, festival, was given in Pilgrim Church, Sunday evening, May 4, by the church choir, under the leadership of J. Vernon Butler. The text of this Biblical scene was written by Joseph Bennett with his customary facile command of glowing verse and wealth of poetic fervor, and has been set to music by A. Herbert Brewer, organist of Gloucester Cathedral. This was probably the first performance of the work in America.

A Haydn program was given by the Music Students' Club, in the Day Building, the evening of May 13. A paper upon the vocal works of Haydn by John Warren opened the program. Selections from "The Creation," with solos by Mrs. Ada Harrington, Mr. Gray and Mr. Hitchcock were given. The last meeting, the 28th, will be for a general review of the year's work. Charles I. Rice is to give a summary of what the club has accomplished. This is one of the new music clubs, which has been formed during the year, and the work has been both interesting and instructive.

The Board of Trade Glee Club will give a concert in Mechanics Hall, Tuesday, May 27, for the benefit of the Worcester Women's Club house. Twenty members of the Boston Symphony Orchestra and Mrs. Typhosa Batcheller, soprano, will assist the club upon this occasion.

The Home Music Club will give an invitation musical Tuesday evening, May 20, in Memorial Hall. This club is composed of some of Worcester's best vocalists, many of whom are prominent church singers. J. C. Bartlett, of Boston, is the director. Mrs. Samuel E. Winslow will assist the club by playing a violin obligato.

Mr. and Mrs. B. A. Barber gave a musical at their home, Germain street, the evening of May 7, in honor of Walter S. Knowles, tenor. The other artists were Miss Gouillard, soprano; Ernest Smith, violinist, and Arthur Coburn, pianist.

Mrs. Inez Buss-Knowles sang in Milbury May 15, at a musical under the auspices of the Unitarian Church.

Mrs. Ada Lancaster gave a piano recital at her studio, 718 Main street, May 14. Mrs. Lancaster, who has recently come to Worcester, is a pianist of recognized ability and high musical culture.

The Worcester Music Festival Chorus are already working for the fall festival of 1902, and at the rehearsal, May 12, Parker's "Hera Novissima" and the "Birth of Venus" were studied under the leadership of J. Wallace Goodrich.

The organ recital by William A. Gaylord at Union Church, May 8, offered a very attractive program. Mr. Gaylord was assisted by Ernest L. Smith, violinist. Selections were given from Wagner, Guilmant, Lemare, Surette, Batiste and Rudinck.

There was a benefit concert at O. A. H. Hall, May 8, for C. Albert Fairbanks, blind pianist and composer.

The May musical by the South High School Orchestra, Chorus and Glee Club was given at the South High School Hall the evening of May 9. The program was of more than ordinary merit, and the efforts of the artists were highly appreciated. Those assisting were Mrs. Inez Buss-Knowles, Mrs. Arthur Denny, Mrs. Lillian Hanson Gray, Walter Knowles and Dr. Harpin.

At the consecration of Rev. Dr. A. H. Vinton as Bishop of the Diocese of Western Massachusetts at All Saints' Church, May 21, one of the most impressive features of the service was the singing of the full choir composed of members of All Saints and St. Matthew's choirs. The program was arranged by Chas. I. Rice, choirmaster of All Saints, and in carrying it out he had the hearty assistance of Alfred Thomas, choirmaster of St. Matthew's Church. George A. Smith as organist was most efficient.

The Shakespeare Club was entertained the evening of May 12 by Miss Frances Morse. "A Midsummer Night's Dream" was read. Miss Morse, Miss Hines and Mrs. Brooks and a ladies quartet from Central Church furnished the music.

William Heinrich, of Boston, gave the first of his subscription recitals the evening of May 16 at Memorial Hall. Mr. Heinrich, formerly tenor of Piedmont Church, sang several numbers assisted by Mr. and Mrs. Woods, of Boston; Miss Fogg, of Newton, and Miss Mirick, of Worcester. The next recital will be given May 23.

The last concert of exhibition week at the Society of

Antiquity's Building was given in Salisbury Hall the evening of May 17. Dana J. Pratt conducted the singing, which was by a selected choir of voices from Old South Church. Miss Gould was at the piano.

The Worcester Music Trades Association gave a banquet in Board of Trade Hall the evening of April 26.

Edward F. Howe had charge of the concert which was given in the English High School Hall the evening of May 8 in behalf of the piano fund for Abbott Street School.

The Young Musicians' Club met the evening of May 2 with Mrs. George Russell for its sixth evening with famous musicians.

The Ladies' Symphony Orchestra played at a concert in Harrisville, N. H., April 30.

Worcester people were much interested in the successful concert of Miss Clara Sexton, of Springfield, the night of May 6. The critics of Springfield were most kind to her, and the financial results were very gratifying.

NASHVILLE.

NASHVILLE, Tenn., May 10, 1902.

The musical season of Nashville is drawing to a close, and is going out almost as brilliantly as it began, leaving an unprecedented record behind it.

The Philharmonic Society gave an artistic program at the regular club recital, bringing out for the first time here "The Trend of Time," a new song cycle written for four solo voices and presented by Miss Corinne Tabler, soprano; Miss Minnie Vesey, contralto; John and Sam Brown, tenor and bass, with Miss Cornelia Disnukes, accompanist. Other numbers on this program were a violin solo, "Romance in G," Beethoven, played by C. Roland Flick, one of the very best of Nashville's artists; a group of songs by Mrs. Walter M. Dake and two selections by the Vanderbilt Glee and Instrumental clubs.

The Amateur Musical Club has held two delightful meetings, one with the president, Mrs. M. S. Lebeck, repeating "The Trend of Time," as presented before the Philharmonic Society, and the other with Miss Fleishman, when a miscellaneous program was given.

The colleges and seminaries, of which Nashville boasts many, are already beginning their commencement exercises, two of them, Ward and Boscobel, having given evenings of music which were greatly enjoyed by the audiences gathered to listen to them.

The Vendredi Club held their last meeting with Miss Woolwine, at which time a pleasing program was given.

To the enterprising, public spirited Nashville Lodge, No. 72, of the Elks, is due the credit of bringing for the spring musical festival Theodore Thomas and his orchestra. The programs were the best and most pleasing of any Mr. Thomas has ever played here, and his soloists, Stiendel, cellist; Electa Gifford, soprano, and Kramer, violinist, gave such pleasure and satisfaction as is seldom felt over the appearance of artists here.

One of the best concerts given here recently was that of the Mozart Society, of Fisk University, when they gave Parts I. and II. of Coleridge-Taylor's "Hiawatha," with a chorus of seventy voices, under the direction of H. H. Wright.

CLEVELAND.

CLEVELAND, Ohio, May 10, 1902.

An interesting demonstration of tone production according to the Lankow system was given by Hermann Hamm and his pupils at the German St. Paul Church on the evening of May 5. Exercises explaining the technique of the system preceded a comprehensive program interpreted by Miss Grace Tyler, Miss Jessie Jaster, Miss Josephine Amor, Miss Kate Koester, Miss Irma Sproul, Mrs. A. S. Waltz, Miss Estelle Conley, Miss Grace Inman, Miss Frieda Paulus, Mr. St. John and the Schiller Male Quartet.

These singers have been studying Lankow principles only since last September, but many of them show free and beautiful tone that other methods often fail to produce in a much longer period. Mr. St. John possesses a high tenor voice that is quite remarkable as the result of only eight months' study. Miss Paulus has a brilliant and powerful soprano, even in quality throughout a wide compass, which was well brought out in the "Rosamonde," of Chaminade, and "Untern Wacholderbaum," of Hol-laender. Mr. Hamm's pupils sing high tones with rare ease and purity, and with no lack of tonal depth when the desirable "voix-mixte" has been attained.

For the last concert of the Rubinstein Club Plymouth Church was found too small and Grays' Army was substituted. The larger auditorium seemed to demand the more pretentious program which was offered, with Mrs. Ford and Herbert Witherspoon as soloists. The evening lacked none of the usual social significance, which only special care in the decorations, &c., could maintain in such a place as the armory.

Reinecke's "Enchanted Swans" was sung by the club, with Mr. Witherspoon as the Prince, Mrs. Ford as Elfrida, and Mrs. Kenney the Queen. Incidental solos were by Miss Byerley and Mrs. Hedden. For this cantata the piano accompaniment was reinforced by James H. Rogers at the organ, Charles Heydler, cellist, Fred Fischer and Alois Joseph, French horns. The work of the club throughout was as commendable and enjoyable as ever.

The business management of this concert was intrusted to Miss Prentiss, thereby relieving the members of troublesome details, and no doubt increasing their box office receipts.

Mrs. Royce Day Fry is the director, and here are the active members: Mrs. C. C. Arms, Miss Katherine Brannon, Mrs. C. F. Bates, Mrs. C. W. Benton, Miss Esther C. Byerley, Miss Grace E. Browne, Miss Edith Cummer, Miss A. B. Carey, Mrs. E. H. Collins, Mrs. W. B. Colson, Mrs. L. H. Cowles, Miss A. M. Davies, Mrs. William Davis, Mrs. F. J. Deericks, Mrs. F. B. Dodge, Mrs. J. C. Dorn, Miss Elizabeth Dall, Mrs. W. Etzensperger, Miss Jennie Frost, Miss Delight Gage, Mrs. S. S. Gardner, Mrs. R. A. George, Mrs. Katherine Haloran, Miss Olive Heller, Miss Minnie Hicks, Mrs. W. W. Holliday, Mrs. David R.

Hawley, Mrs. Edna Weaver Hedden, Miss Ida Hough, Mrs. J. H. Hoyne, Mrs. J. N. Humphrey, Mrs. J. J. Jackson, Miss Laura Johns, Mrs. Oscar H. Judson, Miss Sarah Kelley, Miss Lilyan Kendrick, Mrs. E. W. Kennedy, Mrs. E. C. Kenney, Mrs. W. A. Knowlton, Mrs. C. H. Lewis, Mrs. A. A. La Vigne, Miss Elizabeth Manning, Mrs. J. C. McWatters, Mrs. H. S. Muller, Miss Grace Moore, Mrs. George G. Moore, Mrs. F. B. Morgan, Mrs. Wm. Vaughn Moser, Miss Estelle Maxeiner, Mrs. H. H. Parr, Mrs. C. E. Porter, Mrs. S. T. Paine, Miss Cora H. Putnam, Miss Jessamine Pike, Mrs. E. W. Palfreyman, Mrs. William B. Rader, Mrs. J. M. Richards, Mrs. H. W. Richmond, Mrs. A. W. Ruple, Mrs. E. B. Rhodes, Mrs. R. W. Russell, Mrs. J. A. Schauweker, Mrs. H. L. Schneider, Mrs. Levi T. Scofield, Mrs. H. Elbin Slutter, Mrs. Jay Smith, Mrs. R. J. Smith, Mrs. E. Linehan Smith, Miss Lilla Spellman, Miss Ethel Stilson, Miss Sophia Schroeder, Miss Helen Sommer, Miss Anna Swain, Miss Kate Teachout, Mrs. Nellie Tate, Mrs. Chas. E. Thompson, Mrs. C. N. Thurston, Mrs. W. C. Trapp, Miss Catherine Taylor, Mrs. Nina S. Wands, Mrs. J. W. Walton, Mrs. A. J. Watson, Mrs. N. P. Whelan, Mrs. E. D. Whipple, Mrs. M. L. Wilkinson, Mrs. Morgan Wood, Mrs. J. B. Woodworth, Mrs. G. H. Williams, Mrs. W. B. Yost; honorary member, James H. Rogers.

A new organization called the "Cleveland Concert Com-

pany" gave their initial performance in Association Hall April 29. The members of the company are Mrs. Jeanett McCormac Smith, soprano; Miss A. Emily Root, violinist; W. Ford Coan, baritone, and William Roberts, accompanist. Mrs. Smith is a recent accession to Cleveland musical circles, but the others are well-known and ambitious musicians. Mr. Becvar, pianist, who played so successfully at one of the popular concerts, assisted in this very entertaining evening.

W. J. Rosenberg, tenor, with the assisting artists, Johann Beck, violinist; Mrs. Charles Zimmer, soprano; Miss White, mezzo soprano; W. L. Dickerson, baritone; Karl Haendiges, bass, were heard at Association Hall April 30. In "When I Look and Gaze," by J. H. Rogers, and "The Night Has a Thousand Eyes," by Wilson G. Smith, Mr. Rosenberg paid graceful recognition to Cleveland composers.

The last of the Fortnightly Afternoons rounded out an especially interesting series. Mrs. Sanders, the director of the afternoon concerts, has more than pleased her constituents with the twelve excellent programs she has presented during the year. On April 22, H. P. Cole, tenor, and Francis Sadlier, baritone, with Miss Watrous, soprano, and Miss Lewis, contralto, sang the quartet from "Rigoletto," and "Good-night" from "Martha." Mrs. R. H. Bulley, of Canton, played the lovely ballade, op. 38, No. 2,

of Chopin, so seldom heard. Miss Watrous and Mr. Sadlier each sang a group of solos, and Miss Lewis and Mr. Cole gave the duets, "At Night In the Forest," by d'Hardelot, and "At Evening," by Saint-Saens.

The works given by the Vocal Society, under Alfred Arthur, at their last concert, and heard here for the first time, were "Phauidrig Crohoore," by Charles Villiers Stanford, and "Hiawatha's Departure," by S. Coleridge Taylor. The latter is for solo soprano, tenor and baritone, chorus and orchestra. Mrs. Flagg, C. A. Rosequist and George H. Wagner were the soloists.

Alfred Cogswell's pupils at Youngstown presented a recital of "Spring Music" before a company of about 200 invited guests. Mrs. von Bott, Miss McElroy, Mrs. Wick, Miss De Groodt, Mr. Henderson, Miss Jenkins, Mr. Short, Mr. McKee, Mr. Boals, Miss Davis, Miss McKeown and Mr. Evans appeared in solo and ensemble numbers. There were "Spring Song," Hawley; "In Blossom Time," Needham; "Spring," Grieg; "In April," Bohm; "Approach of Spring," Gade; "Spring Time," Harris; "O That We Two Were Maying," Neidlinger; "Spring Time," Maude Valerie White, and "May Day Dance," Nevin. By request Mr. Cogswell sang Cantor's "O Fair, O Sweet and Holy," and "Mighty Lak" a Rose, of Nevin. The occasion was accounted one of the most interesting musical events of the season.

LILY E. JACKSON.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,

ser Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cost.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,

22 rue Raynouard. Mme. Fiesinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, sol-fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersbourg.

FRENCH SCHOOL

M. DUMARTHERAY,

From Sounds to Literature, Pronunciation, Accent, Conversation.
(Opera.)
14 rue Taitbout.

Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR, PARIS.
From May until October.
Odensegade 44,
Copenhagen, Denmark

MISS JULIA KLUMPKÉ,

VIOLINISTE.

Pupil of MM. Eugene Yaay and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
10 rue Froidevaux, Paris.

MME. ROBINSON DUFF,

PROFESSEUR DE CHANT.

4 rue de la Renaissance l'Alma, Paris.

Mme. ROSINE LABORDE,

PROF. DE CHANT.

62 rue de Pontien, Paris.

MLLE. GRACE LEE HESS

Supplementary Education. SCHOOL.

French Language Obligatory.
145 Avenue Victor Hugo, Paris.

MLLE. KIKINA,

PROFESSEUR DE CHANT.

Ancienne Elève de MARCHESI.
100 Avenue de Villiers, Paris.

MLLE. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Av. Marceau).
22 rue de Chaillot.

MLLE. MARTINI,

Artiste Opéra, Opéra Comique, Théâtre Lyrique, Professor of "Mime."
Silent Interpretation, Stage Business, Gesture, Pantomime, &c.
3 Rue Nouvelle, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(3 francs, post free.)
Private lessons by M. D. Kimon,
10 rue Cambon, Paris.

Mme. ROGER-MICLOS,

PIANO-PARIS.

Elementary and Superior Class and Private
Public Pupils' Concerts.
(l'Etoile).
27 Avenue MacMahon.

MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.

Classes and Private Lessons. Placing and Mend-
ing of Tones.
25 rue de Tocqueville (Monceau).

BALDELLI,

ITALIAN BARITONE.

Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées).
6 rue Euler, Paris.

NEW YORK.

SIG. ABRAMOFF,

Formerly one of the principal basses of
the Metropolitan Opera Company.

Voice Cultivation.

OLD ITALIAN METHOD
SPECIALTIES: Equalizing the Voice, Curing
Tremolos and Break in the Voice.
Studio: 3 East 14th St., New York.

SHANNA CUMMING,

SOPRANO.

1424 Pacific Street, Brooklyn.
Telephone 906A, Bedford.

WOLFSOHN MUSICAL BUREAU.

PLATON BROUNOFF

Voice Culture, Coaching, Piano.

LECTURE-RECITALS ON RUSSIAN

LIFE AND MUSIC.
Vocal Solo, Choral and Piano Illustrations.
10 EAST 17th STREET, NEW YORK.

BRANCH, 251 EAST BROADWAY.

THE KLINGENFELD COLLEGE OF MUSIC

-AND-

SCHOOL OF ELOCUTION.

108 Hancock Street, BROOKLYN, N. Y.

OLBY SPEAKS

BASSO,

123 WEST 80th STREET, NEW YORK.

Blanche Duffield,

Soprano.

111 West 114th Street, NEW YORK.

WOLFSOHN MUSICAL BUREAU.

Mr. and Mrs.

John Dennis Mehan,

SUITE SEVENTY,

Carnegie Hall, New York.

M. J. SCHERHEY,

VOCAL INSTRUCTION.

Combined Italian-French-German Method.
Church, Concert, Oratorio, Opera. STUDIO: 780
PARK AVENUE, Cor. 73d St., NEW YORK.

SUMMER TERM. Telephone: Seventy-ninth, 1152.

H. R. KNOPE,

ARTISTIC

Bow and Violin Maker.

IMPORTER AND DEALER IN
FINE OLD VIOLINS AND CELLOS,
ARTIST BOWS AND STRINGS.
The Finest and Largest Collection of
Old Violins and Cellos in America.
119 East 23d Street, New York.

ARTISTIC REPAIRING.
WHOLESALE AND RETAIL.

Maker of the celebrated H. R. Knopf Violins
and Cellos, endorsed by many artists.

NEW YORK.

MRS. ROLLIE BORDEN LOW,

SOPRANO.

Recital, Concert and Oratorio.
Vocal Instruction.
Address: 205 West 56th Street, New York.

HUBERT ARNOLD,

VIOLINIST-INSTRUCTION.

138 West 65th Street, New York.

MAX DECSI,

VOCAL SPECIALIST.

Teacher of Anita Rio, Alice Nielsen, Sibyl Sam-
mis, Agnes Paul De La Paz, Dr. Ion Jackson,
Julian Walker, Geo. Stevens and others now be-
fore the public.

Studio: Carnegie Hall.

MISS HELENA AUGUSTIN,

PIANIST.

836 Seventh Avenue, New York.

Concerts, Recitals, etc.

MISS AMY RAY,

Contralto.

Singer Graduate.

VOCAL INSTRUCTION.

Oratorio, Recitals, Concerts,
306 EAST 116th ST., NEW YORK.

HANS TIETGEN,

VIOLIN MAKER

and dealer in Old Italian Violins.



Importer of VENETIAN and
Prepared Roma "Pure Quint" Strings.
32 Union Square East,
NEW YORK CITY.

LELIA B. HILL,

ORGANIST,

861 Liberty Street,
READVILLE, PA.

LEOPOLD WOLFSOHN,

Piano Instruction.

Studios: New York, 266 East Broadway.

Brooklyn, 248 Putnam Avenue.

In FLORENCE, ITALY (Piazza Cavour 2),

SCHOOL OF SINGING

FOR LADIES.

Signora Vittoria Coppi-Baldisseri

Pupil (diplôme) of the celebrated
MATILDE MARCHESI, of Paris.

CONCERT. ORATORIO. OPERA.

CARL FISCHER, 86, 8 & 10 Fourth Ave., New York.

NOVELTIES.

The Lizard and the Frog, a bright, snappy, characteristic
novelty by Theo. F. Morse, 50c.

La Rose Intermezzo, a charming number in valse tempo and
a favorite everywhere. E. Ascher, 50c.

Our Wedding Day Waltz. This is certainly a novelty and in-
troduces Carmen, Tannhauser, 65c.

Bridal Chorus, Miserere from Il Trovatore, arranged by Theo. M. Tobani,
All of above also published for Orchestra and Band.

A complete stock of imported sheet music and
Books. All well-known publishers are represented.

"THE METRONOME." A monthly published in the interest of the musical
profession. Subscription, \$1.00 per annum; 10 cents each copy.

London, England.

Edouard Darewski,

PROFESSOR OF SINGING.

Percy House, Randolph Rd., Maida Vale, London.
Darewski, writing in March, 1898, says: "I
know your remarkable qualities both as a singer
and as a vocal teacher, and especially your method
which is ITALIAN IN THE BEST SENSE OF
THE WORD."

MME. MORIANI.

Private Academy for Voice Training
and School for Opera.

Complete Training for Voice, Style,
and the Different Repertoires.

Special Classes for Gentlemen on each
Monday and Thursday from 5 to 7.

Mme. Moriani will continue her
Lessons from July 1st to October on the
Continent, thus affording change of air.

French Diction and Acting with Mr.
Vermandele, who has taught her pupils
in Belgium for fourteen years.

For terms and particulars write to the Secretary
of Madame MORIANI'S School, St. Ermin's Hotel,
Westminster, London, England.

MARIE WITHROW,

VOICE PRODUCTION.

84 New Bond Street, London

PROF. MICHAEL HAMBURG'S

Academy for the Higher Development of
Pianoforte Playing.

a Clifton Gardens, Maida Vale.

RENÉ PAPIN,

Authorized Representative of the Yersin Method
of French Diction.

7 Dorset Square N. W., London.
(Near Baker Street station.)

Mr. Edwin Wareham,

Principal Tenor Covent Garden, etc.

Lessons in Voice Production and Singing.

Address:
62 Carlton Hill, St. John's Wood, London, N. W.

Studio: Bechstein's, 40 Wigmore Street, W.

DELMA-HEIDE,

Tenor Singer and Teacher,

WILL REMAIN IN ITALY ANOTHER YEAR.

Address care THE MUSICAL COURIER; or, Corso
Venezia 85, Milan, Italy.

Sebastiano Breda,

maestro di Canto,

Perfect Voice Placing. Absolute bel canto.
Classic and Modern Repertorio.

MILAN, Via San Pietro all' Orto No. 18.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

THE BALDWIN COMPANY,
CINCINNATI, OHIO.

**PARIS
1900.**

STRICH & ZEIDLER,

STRICTLY HIGH-GRADE GRAND AND UPRIGHT PIANOS.

134th Street and Brook Avenue, NEW YORK.

**POPULAR
PEASE
PIANOS.**

PEASE PIANO CO.

Factories: West 43d Street.

Office and Salesrooms: 109 West 42d Street,
NEW YORK.

Germany.

Concert Direction (Agency Founded 1870)

HERMANN WOLFF.

Germany: Berlin and Flottwellstrasse 1. Cable address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetz, the Berlin Philharmonic Orchestra, Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers. Apply for Catalogue.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braumoth, Döring, Draeske, Fährmann, Frau Falkenberg, Fuchs, Höpner, Janssen, Joffe, Kluge, Frl. von Kotzebue, Krause, Mann, Frl. Orgeni, Paul, Frau Rappoldi-Kahrer, Kemmele, Reuss, Schmale, Von Schreiner, Schulz-Beuthen, Frl. Sievert, Frl. Spiliet, Starcke, Tyson-Wolff, Urbach, Vetter, Winda, Wolf, Wilh. Wolters, the foremost members of the Royal Court Orchestra, headed by Concertmaster Rappoldi, Grützmaier, Feigert, Bauer, Biehring, Fricke, Gabler, Wolfemann, etc. Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times. For prospectus and other information apply to our American Representative.

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22, Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard Hans Pfizner, Prof. Philipp Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Forster, Otto Hegner, Prof. Ernst Jedlicka, A. Papendick, Gustav Pohl, A. Sermann, Prof. E. E. Taubert, Günther Freudenberg. SINGING—Frau Prof. Selma Nicklas-Kempner, Mme. Blanche Corelli, Wladyslaw Beidemann, Alexander Heinsmann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg. VIOLIN—Lady Halle (Wilma Norman-Neruda), Prof. Gustav Hollaender, Bernard Dessau, Willy Niekling, W. Kampelmann. CELLO—Eugen Sandow. HARP, HARMONIUM—Franz Posnitz. ORGAN—Otto Dönel, Royal Music Director, etc.

Charges: From 188 marks (\$30) up to 400 marks (\$120) Annually. Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE, 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLT, MAYER-MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNER-BERG (Violin); VAN LIER (Cello); KNUFFER (Opera).

Pupils received at any time.

**THE NEW LOCATION OF THE
Cincinnati Conservatory of Music,**

MISS CLARA BAUR, Directress.

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates those seeking a musical education after the best methods of foremost European Conservatories. The faculty includes some of the leading Artists and Musicians of America.

The environment of the NEW LOCATION, with respect to refinement, home comfort and luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the city, in the FINEST BUILDING DEVOTED TO MUSIC IN AMERICA. Day and boarding pupils enrolled at any time. For catalogue address

MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. and Oak St., CINCINNATI, OHIO, U. S. A.

**A. B. CHASE
PIANOS.**

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GORLITZ

119 New Bond Street,
LONDON, W.

European-American Concert Bureau

Nine years Director of Paderewsky's Tours
Sole Agent and Manager of Kubelik.

AMERICAN TOUR OF KUBELIK, 1901-1903
Under Management of
MR. DANIEL FROHMAN & MR. HUGO GORLITZ.

ASHTON'S ROYAL AGENCY

38 Old Bond St., LONDON, W.



BY APPOINTMENT TO
His Majesty The King, Her Majesty Queen Alexandra, and
Their Royal Highnesses Prince and Princess of Wales.

**Concert,
Theatrical,
Variety.**

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

CHARLES KING,

312 Regent Street, London, W.

Telegraphic Address: "ARTISTLIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT.

**THE
CONCORDE
CONCERT
CONTROL**

and Orchestra, Entertain-
ment and Lecture Bureau.

Telephone: 4153 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

"Undertakes Good Artists Only."

The St. James Budget says: Mr. Norman Concorde is the most energetic and up-to-date man in his profession. Music says: The C. C. C. is influenced solely by artistic merit. The Musical Courier says: His name has become a guarantee of reliability. The Zeitschrift für Musik (Leipzig) says: Herrn Concorde's principal besteht darin: wenig zu versprechen und viel zu halten. The Court Circular says: The most reliable bureau in London.

Address 310 Regent St. London, W.

**Hazelton Brothers
PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 18 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

GRAND and UPRIGHT
DISTINCT ART CREATIONS

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER

AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI.

CHICAGO

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

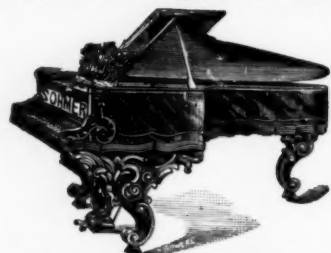
NEW YORK.

THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

